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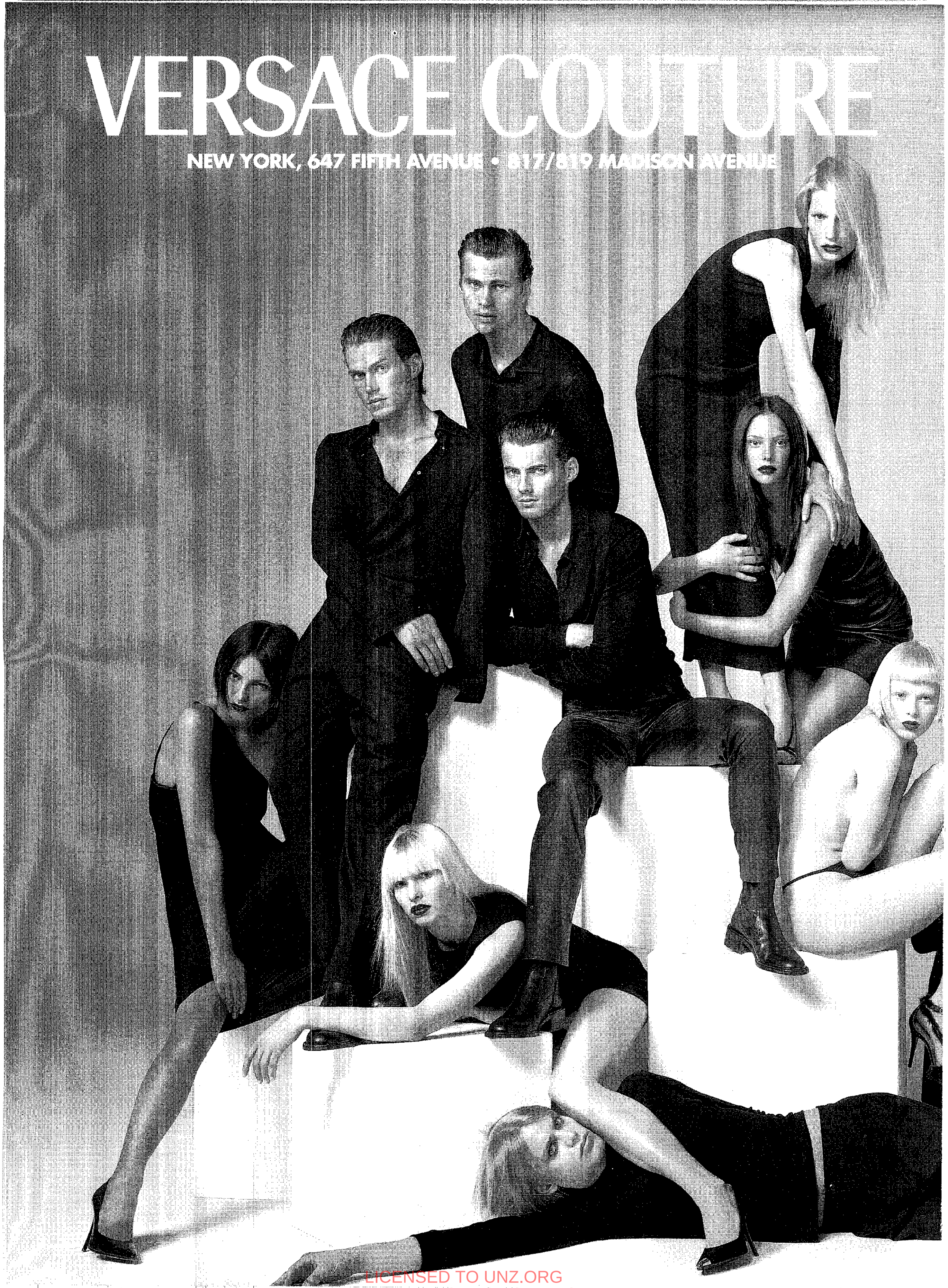
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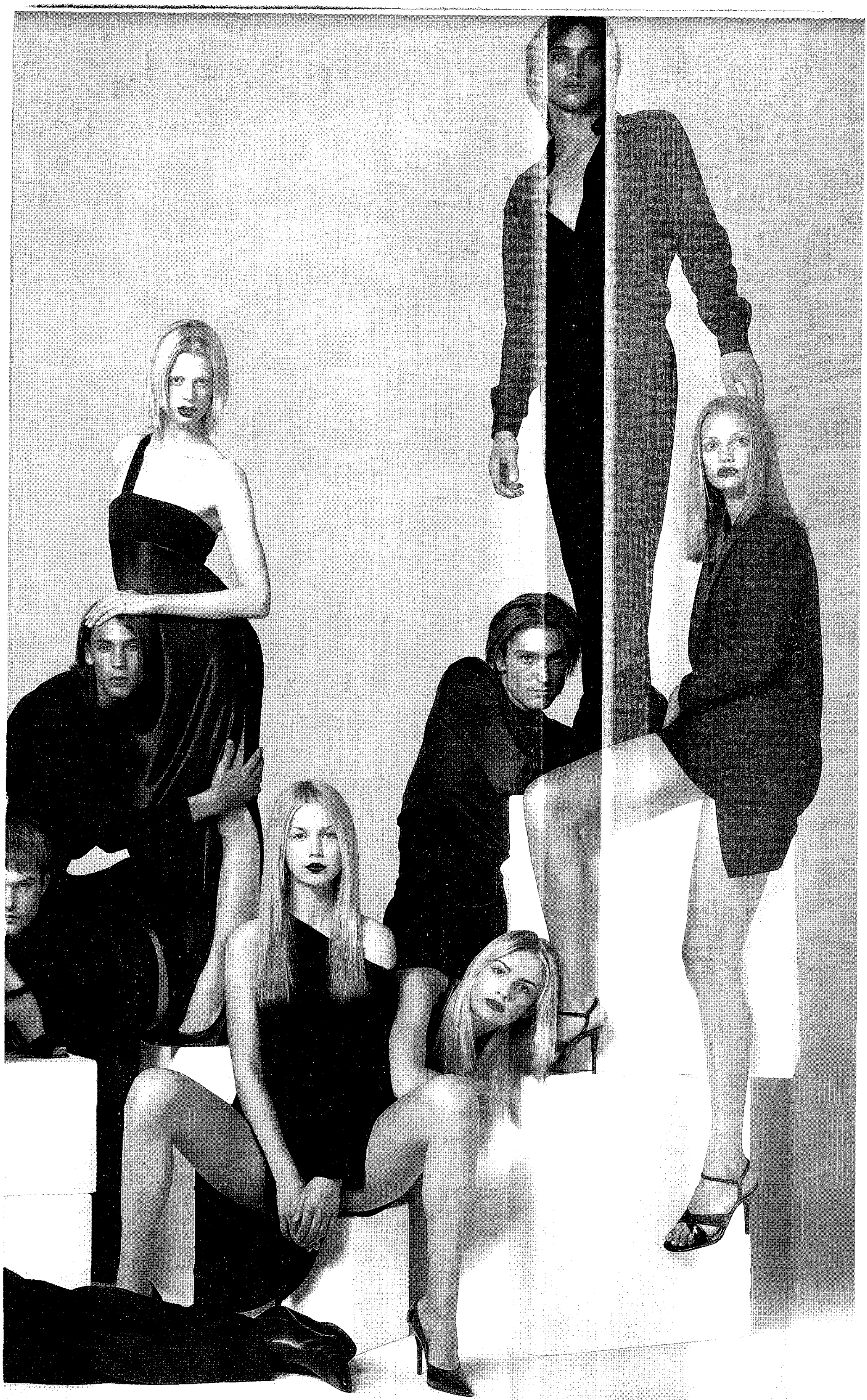

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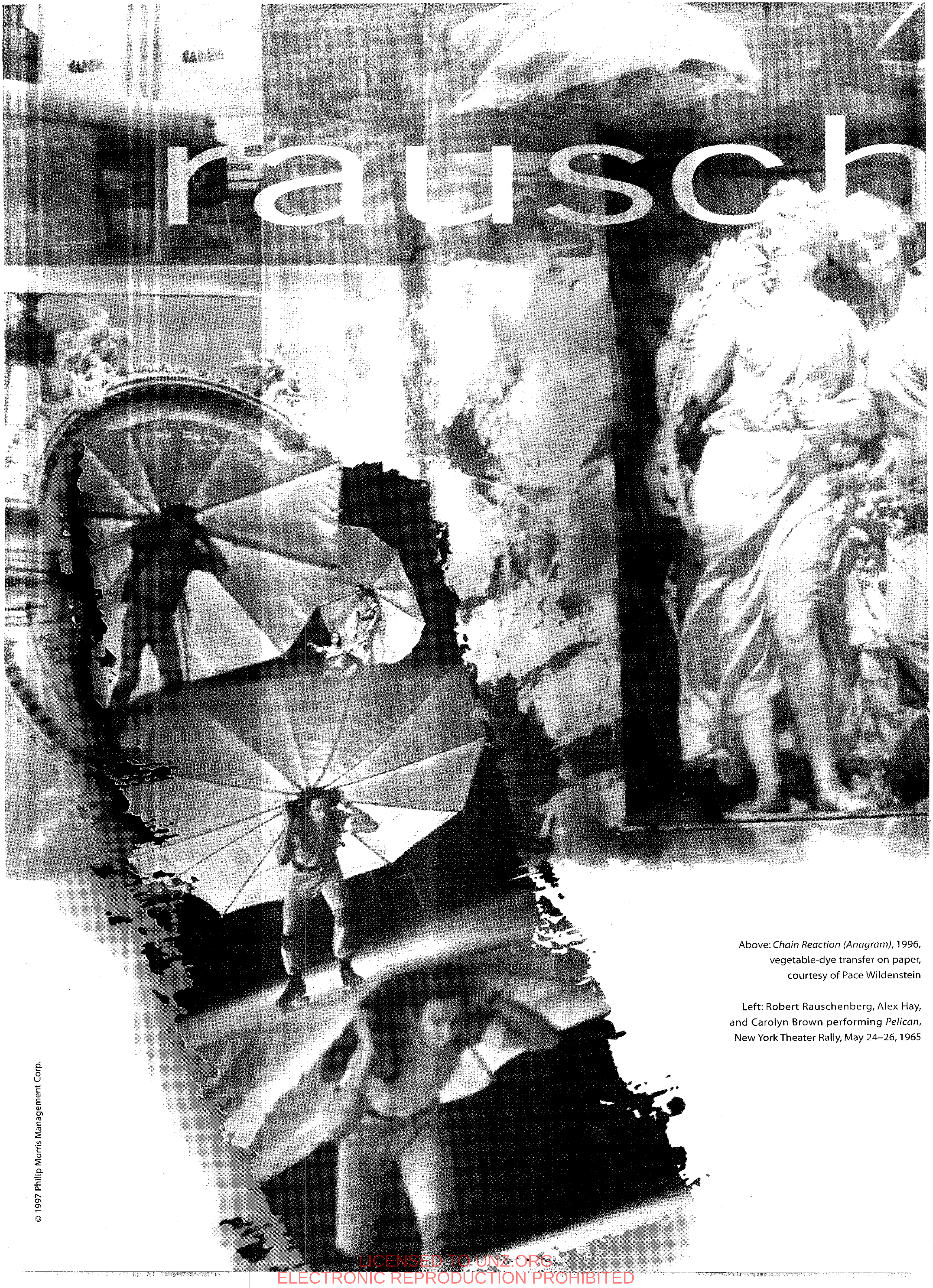

Above: *Chain Reaction (Anagram)*, 1996, vegetable-dye transfer on paper, courtesy of Pace Wildenstein

Left: Robert Rauschenberg, Alex Hay, and Carolyn Brown performing *Pelican*, New York Theater Rally, May 24–26, 1965

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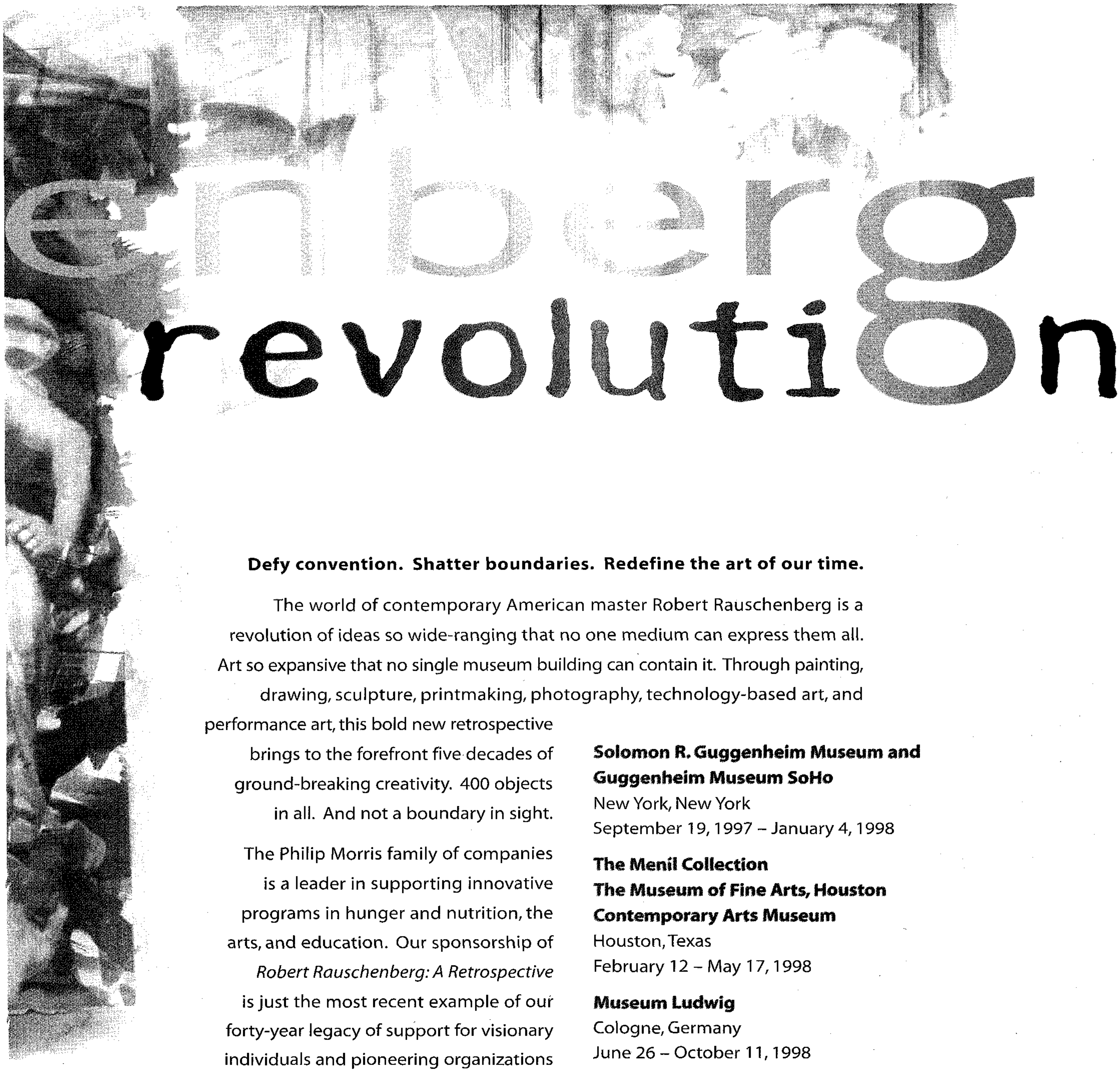

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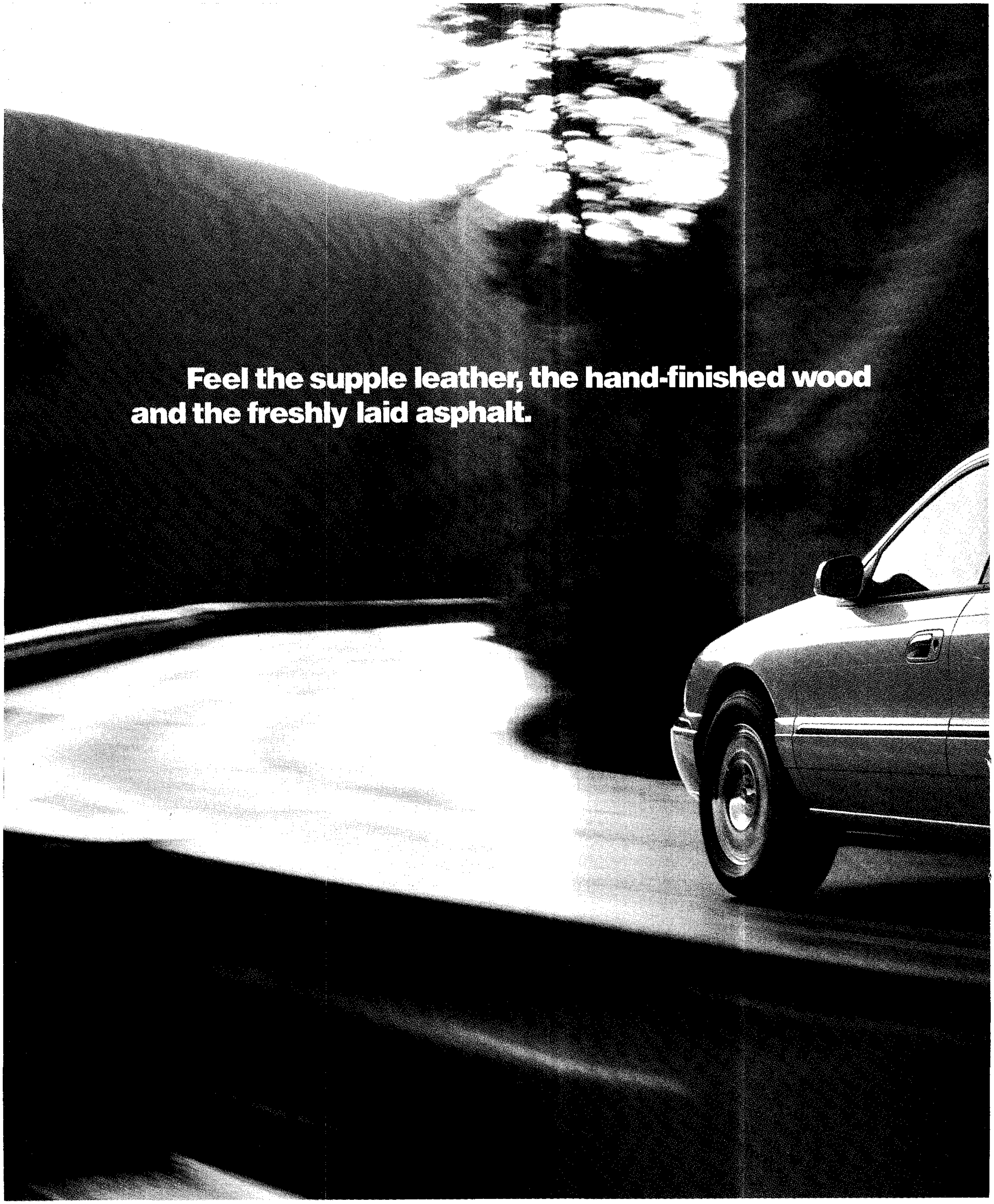
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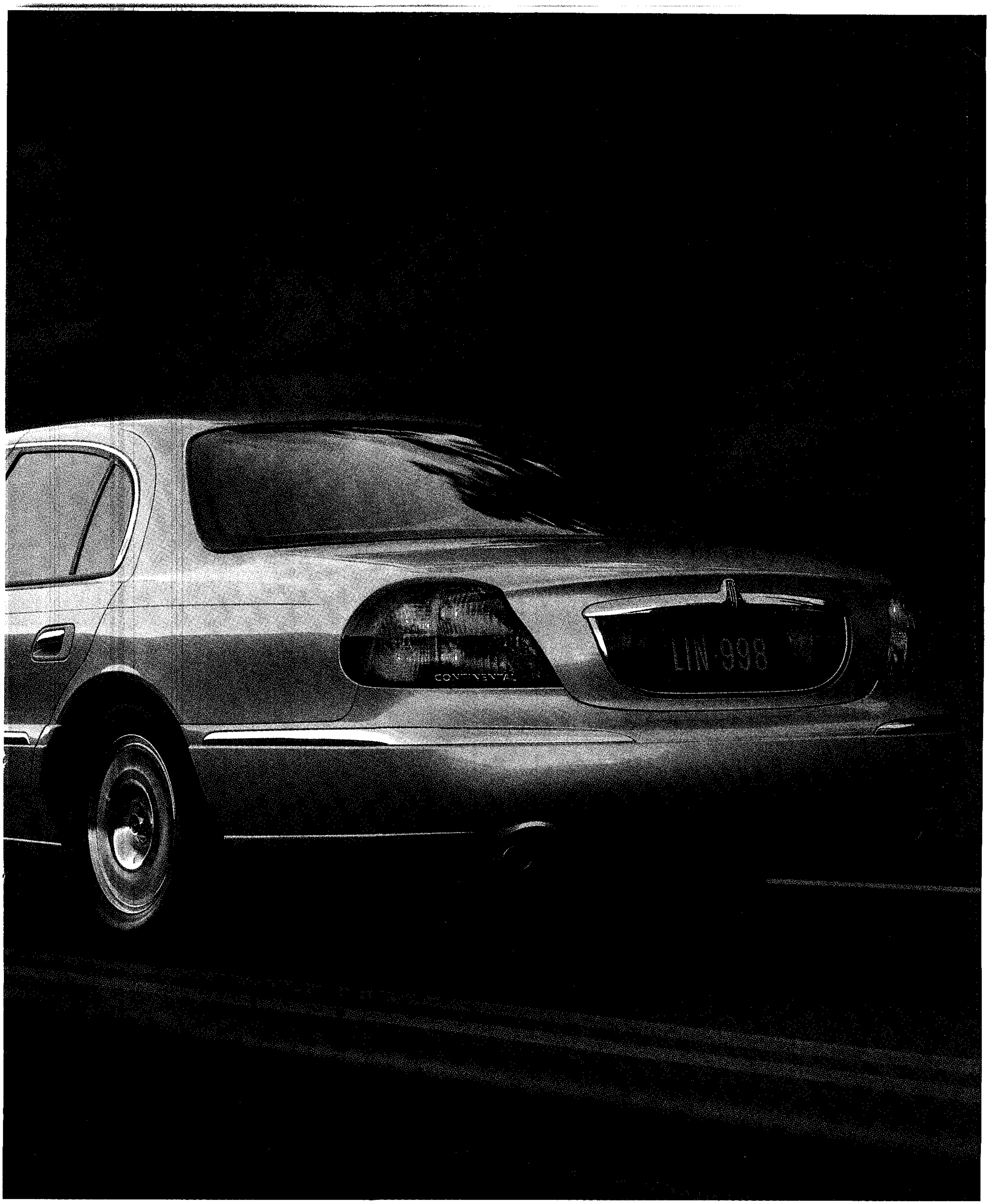

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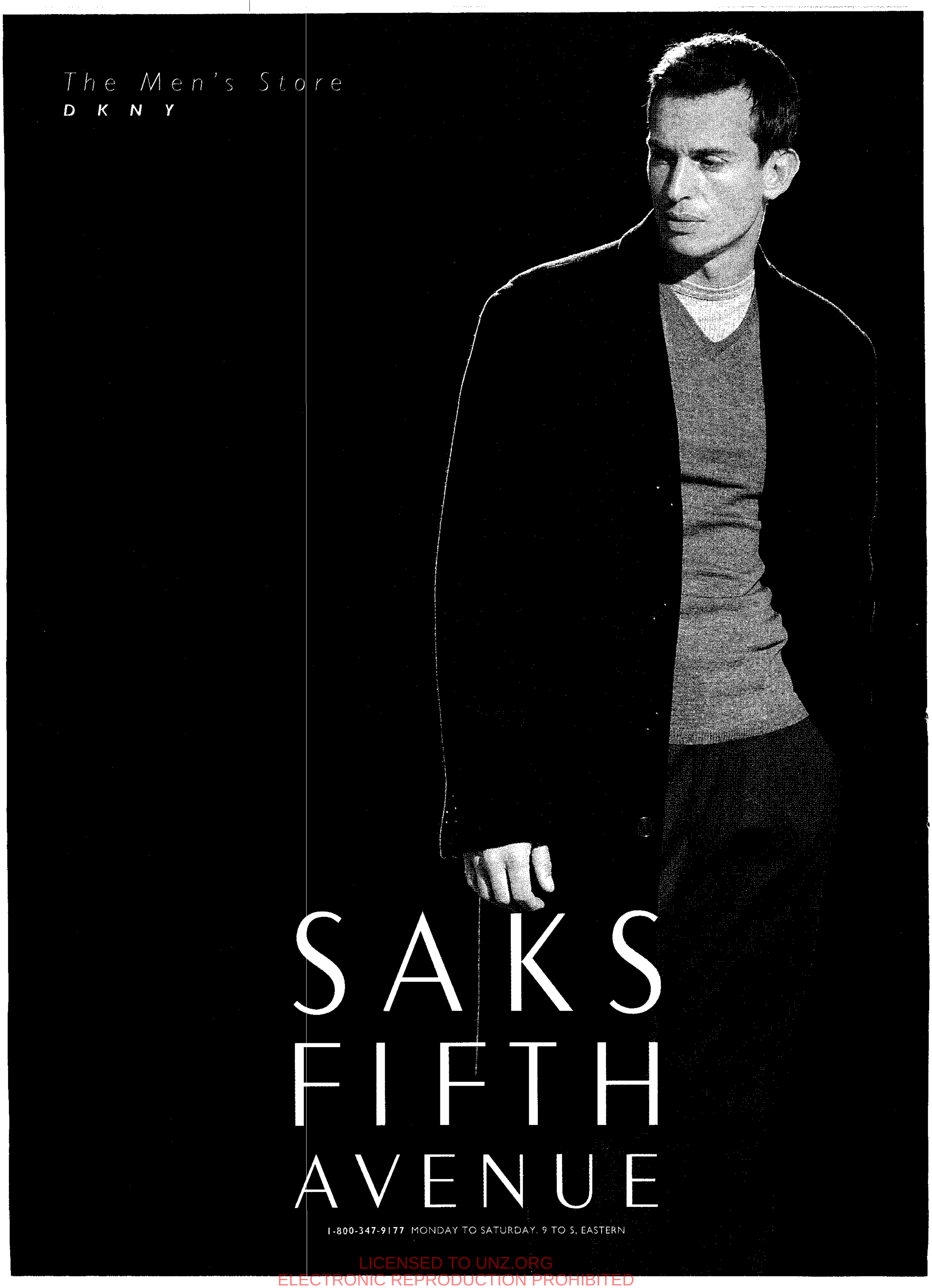

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INTERIOR DESIGN

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On the cover: *The dining room of* Martha Stewart Living*'s creative director, Gael Towey.* Photograph by William Abranowicz.

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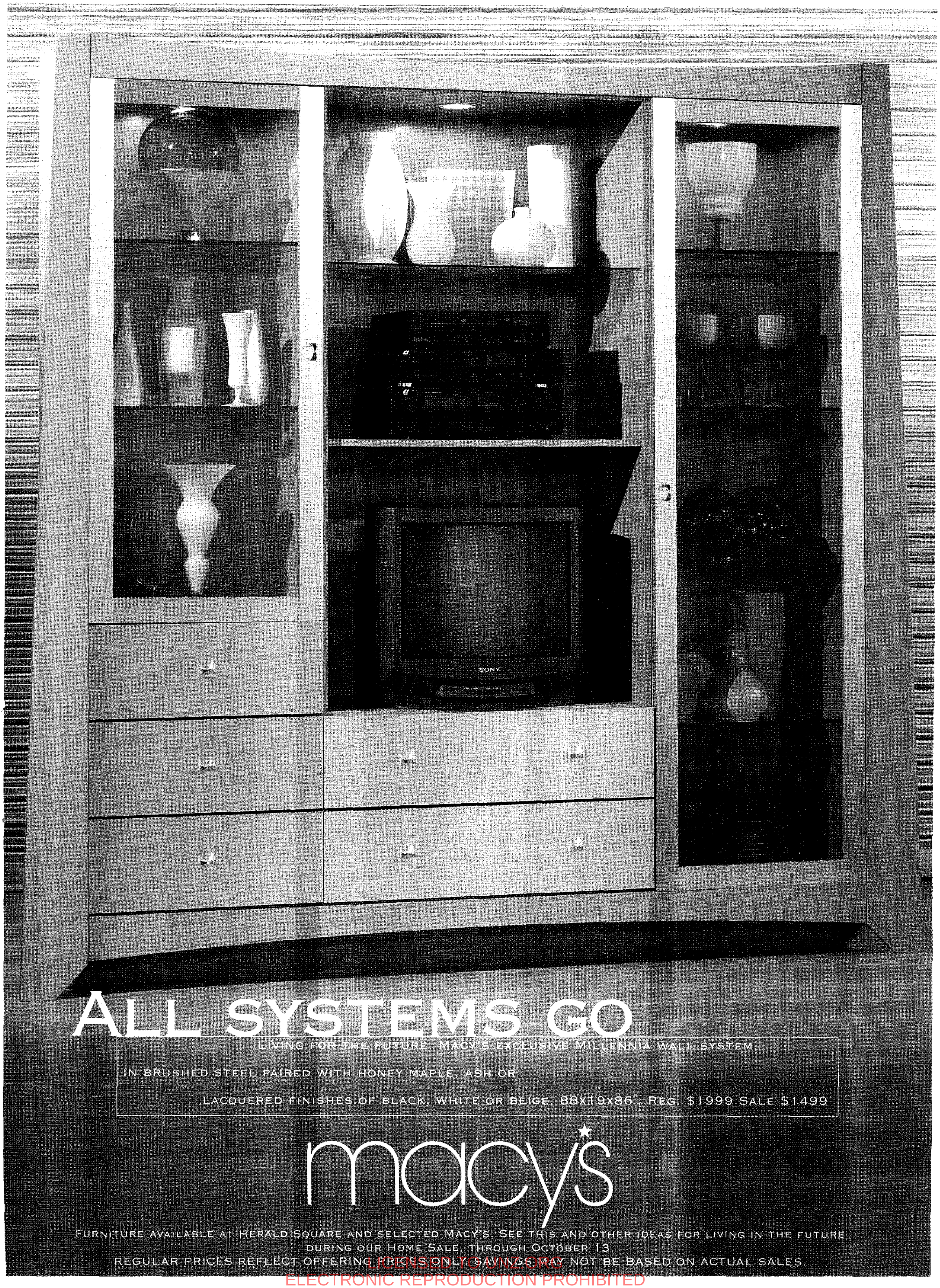

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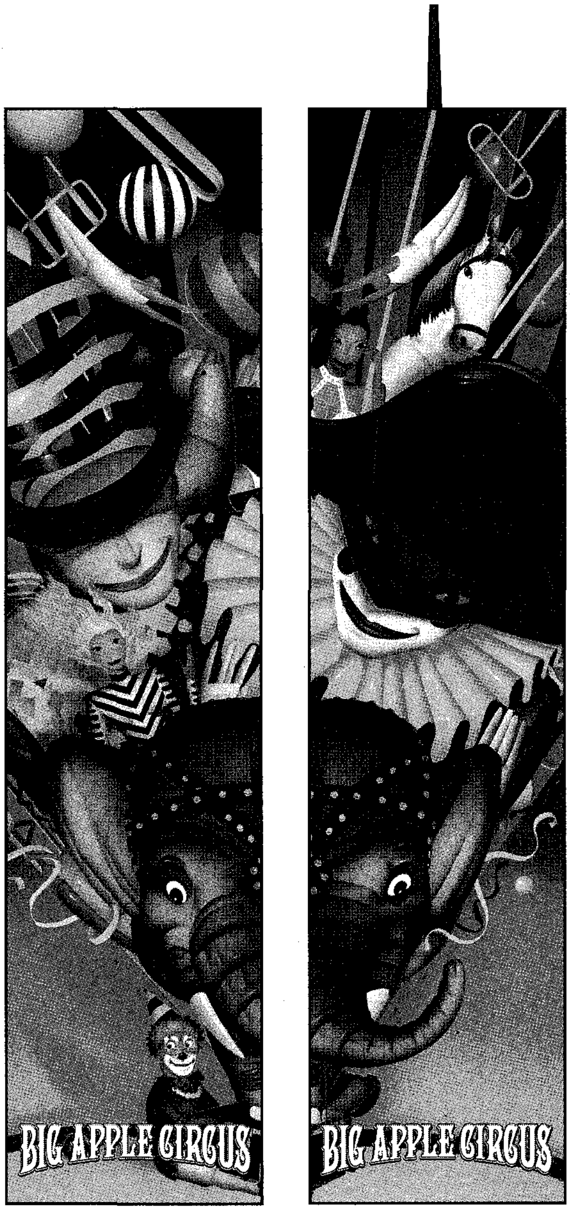

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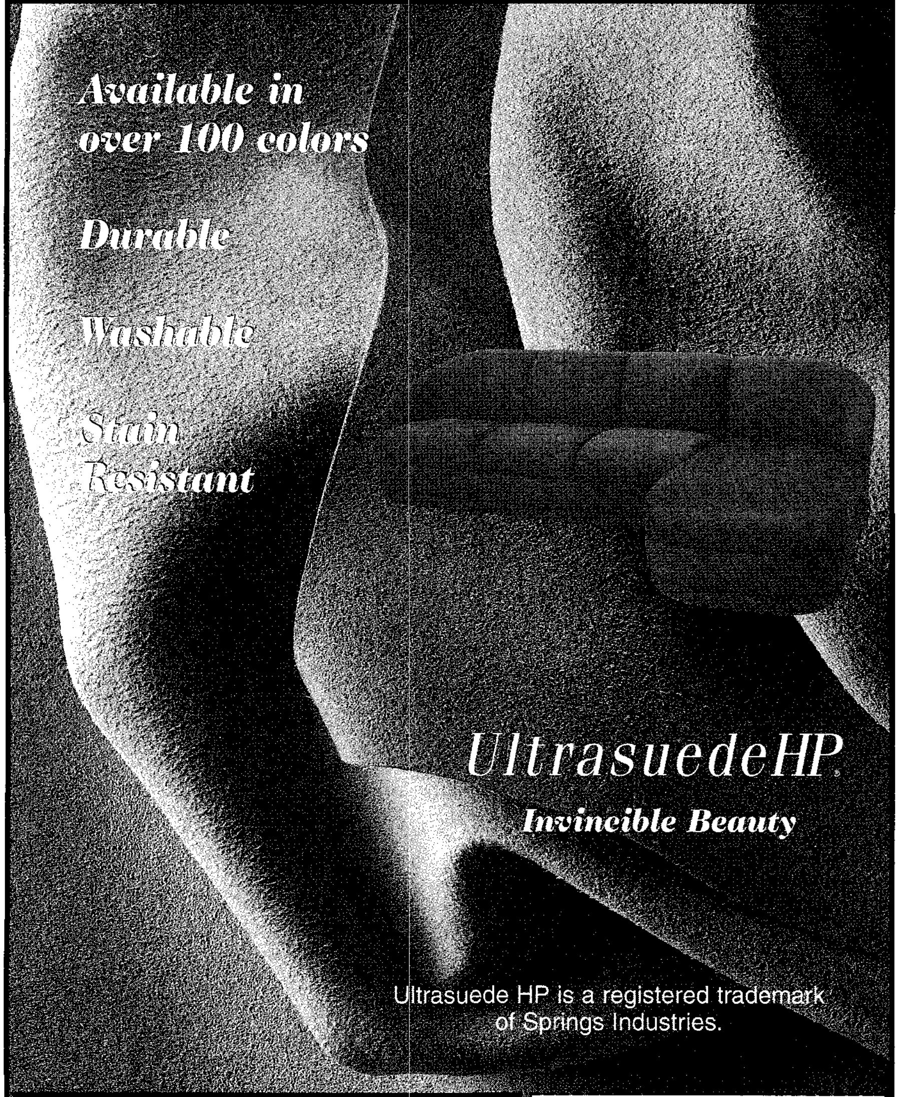

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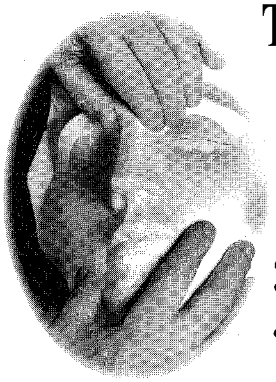

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Moynihan's Message

WHILE THE QUOTES YOU ATTRIBUTED to me in your September 29 article "Senator Superfluous" ["The National Interest," by Hanna Rosin] accurately reflect the statements I made about Congressman Rangel's major role in this year's budget legislation, I was disappointed that you chose to use my words in a manner that appears to diminish the pivotal role Senator Moynihan played on behalf of his constituents.

From personal experience, I know that Senator Moynihan made the critical difference on several issues of major importance to New York. He was primarily responsible for allowing the state's education institutions to expand their use of tax-exempt bonds to finance construction of needed facilities, preserving favorable tax treatment for employer-provided educational assistance, encouraging gifts of stock to charitable organizations, and including $2.3 billion for Amtrak.

You do Senator Moynihan and your readers a great disservice by denigrating his role.

William A. Signer
Vice President, Chambers Associates
MANHATTAN

I COULDN'T DISAGREE MORE WITH HANNA Rosin's characterization of Senator Daniel Patrick Moynihan. During the past few months, as the Federal budget was debated in Washington, Senator Moynihan spoke out, in his usual eloquent and powerful style, against health-care cutbacks that would have had a disastrous impact on New York's hospitals and the patients they care for every day. Specifically, Senator Moynihan was absolutely critical to ensuring that Medicare funds for doctor training and research were removed from the premiums of managed-care companies and paid directly to the hospitals those funds were in-

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tended for—an achievement that will mean $750 million for New York hospitals over the next five years. The total value of his efforts on behalf of New York hospitals translates into almost $1.5 billion. I call that effective.

Kenneth E. Raske
President, Greater New York Hospital Association
MANHATTAN

Police Politics

AS A FORMER INVESTIGATOR AT THE CIVILian Complaint Review Board, I must take issue with Craig Horowitz's insinuation that lack of experience among recently hired college graduates has contributed to the time lag in closing cases ["Show of Force," September 22]. In actuality, it is often the NYPD that causes these investigations to drag on, by ignoring or delaying records requests made by CCRB investigators. In my ten months at the CCRB, the "kids out of college" effectively rid the agency of a backlog of more than 3,000 cases. When I left the agency at the end of August, a majority of cases were less than six months old, and caseloads were far more manageable than they had been in the past. In addition, the substantiation rate of these newer investigators is significantly higher than that of many of the more experienced investigators at the agency.

Naomi Wische
MANHATTAN

AS A REGISTERED NURSE, I OFTEN RECEIVE expressions of gratitude from patients who appreciate the care rendered to them. There are also times when, despite my attention, an individual will never say one word of thanks. That is perfectly acceptable, because my occupation demands that I administer my care with compassion. Nursing isn't about saying thank you, and neither is policing. Maybe officers will see more gratitude when they remember they are here to serve and protect without prejudice and fear.

Alicia M. King-Nieves
MANHATTAN

MICHAEL TOMASKY'S "THE CITY POLITIC: The Brutal Truth" [September 8] overlooked the lack of tolerance at the August 29 demonstration protesting the alleged torture of Haitian immigrant Abner Louima by members of the New York City police force. Chants of "PBA, KKK—different name, same thing," and signs referring to the CPR program (Courtesy, Professionalism,

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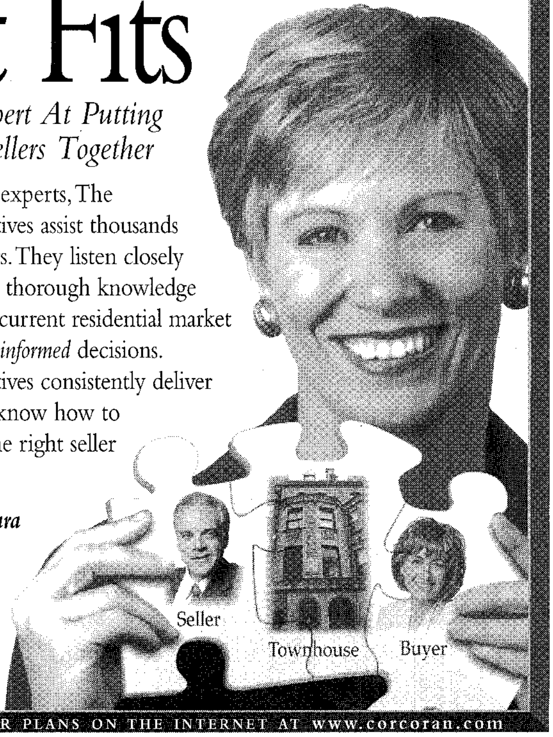

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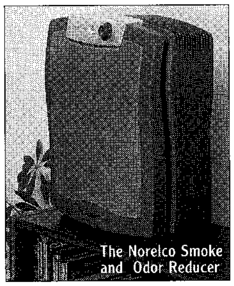

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Respect) as CRIMINALS, PERVERTS, AND RACISTS stereotype the police. The same is true of those who believe that all Haitians are illegal immigrants dealing drugs or on public assistance. By participating in the demonstration, Al Sharpton and Ruth Messinger appeared to condone these outrageous sentiments.

Most members of the New York City Police Department place their lives on the line every day on our behalf. Every year, many are seriously injured or killed in the line of duty. Likewise, most members of the Haitian community are American citizens who work hard, pay taxes, and share the same dreams and aspirations as members of the Police Department. Let the judicial system—not the politicians, the media, or the public—decide the guilt or innocence of those involved.

Larry Penner
GREAT NECK, N.Y.

History Lessons

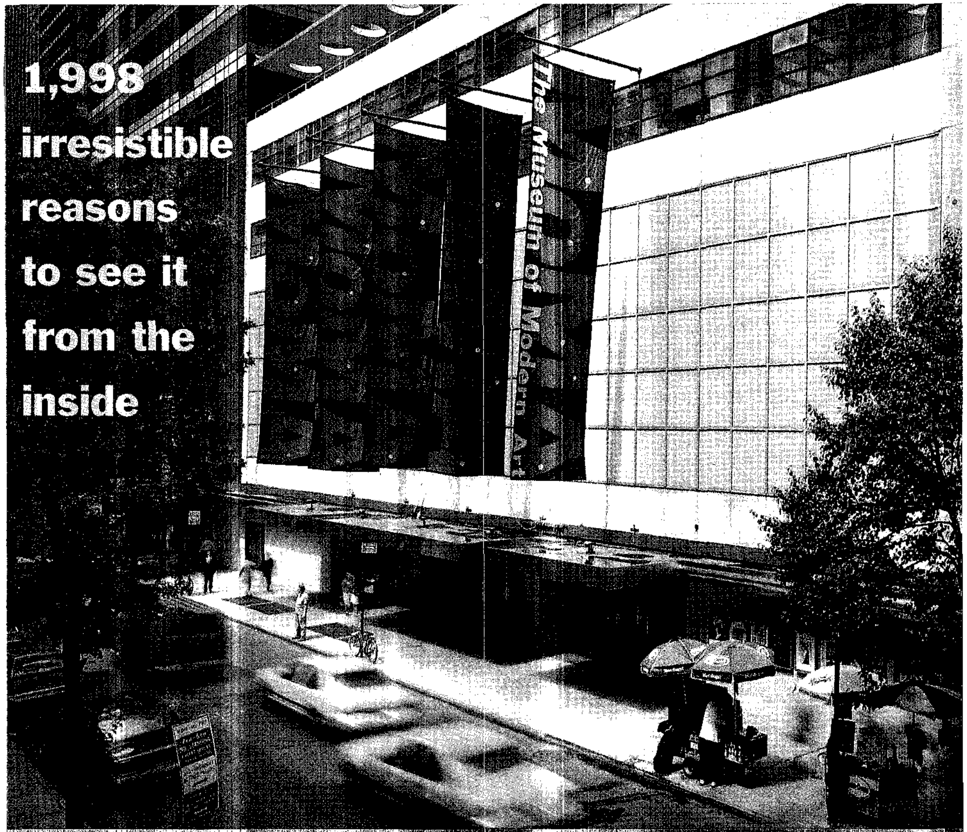
THE TROUBLE WITH ALL THE INK SPILLED over Diana's death is a lack of historic perspective ["The Princess and the Jackals," by Michael Gross, September 15]. How do you think the press and public responded to the O'Shea divorce case, or the trial that sent Oscar Wilde to jail? They tore them down and tore them into pieces—I assure you. Everyone behaved with the same lack of civilized discretion that characterized the O. J. Simpson case and the pursuit, alive and dead, of Princess Diana, proving that amid the monumental changes of our age, human nature is consistent.

Norma L. Hutman
ONEONTA, N.Y.

CONTRARY TO THE PRONOUNCEMENTS OF the Friends of Queen Catherine and Queens Borough Hall, there is no evidence that Queens County was named in her honor ["Gotham: Queen Who?" by Judy Richheimer, September 22]. That claim seems to be of very recent vintage. And if she is not the borough's namesake, then why are we erecting a 35-foot statue of her?

This is a squabble over not art but history. New Yorkers ought to object to this monument for two reasons—the history it represents, and what it says about us. Rather than reflect our highest values, as the recent statues of Eleanor Roosevelt, Duke Ellington, and Antonin Dvořák surely do, this ill-conceived monument would be a memorial to historical illiteracy.

Jeffrey Kroessler
QUEENS



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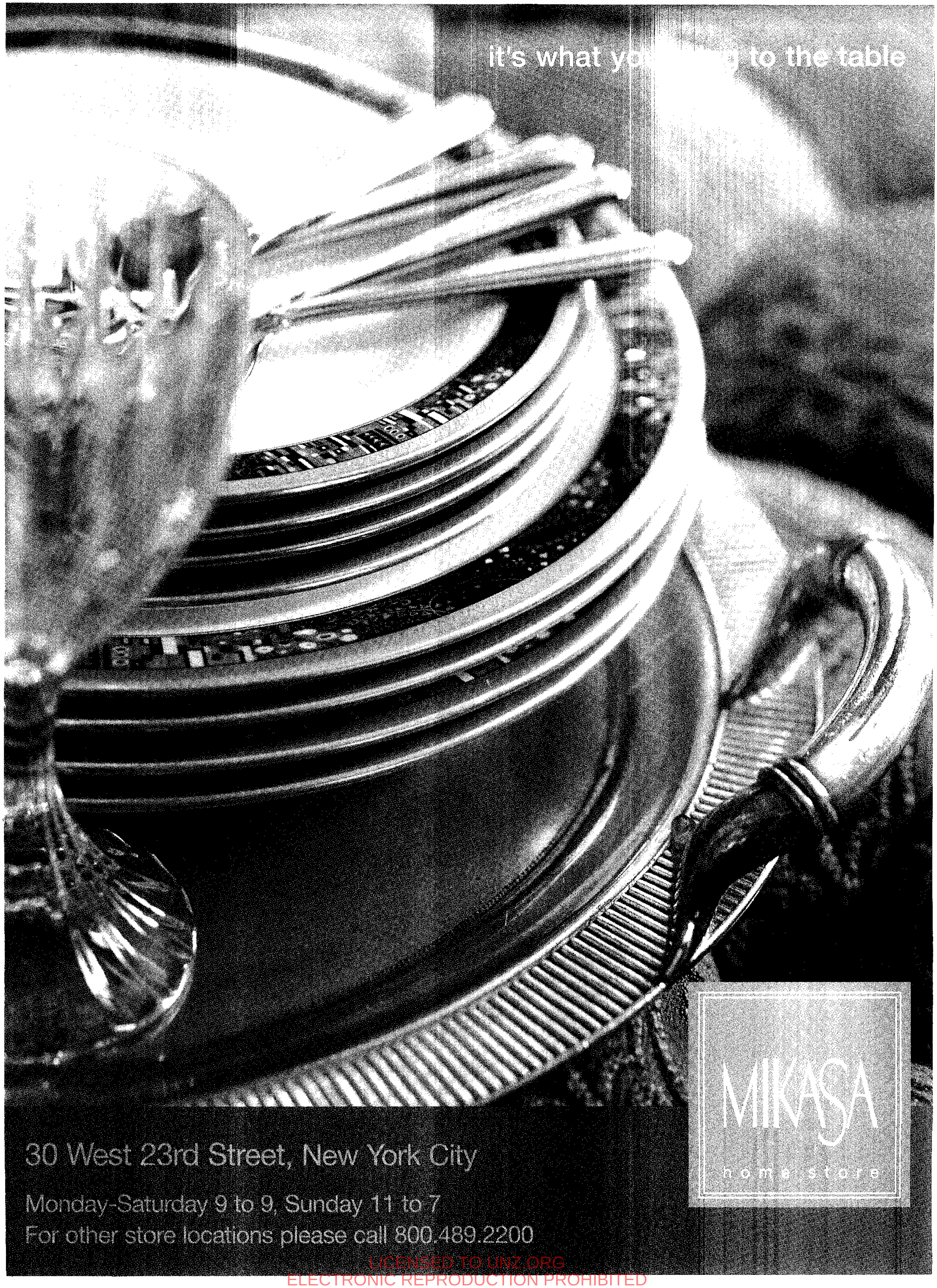
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LETTERS

Mitts Off Martha

MODEL AND HOSTESS BARBARA SMITH, THE current African-American "domestic diva," has a long row to hoe before she can be seriously considered in the same league as Martha Stewart ["Snapshot," by Michael Musto, September 22]. Your article leads one to conclude that B. Smith finds *Martha Stewart Living* too intellectually demanding because she claims her show will be far more user-friendly. Sure, if you're into potato stamps and adding color to your Thanksgiving table with candy corn.

For someone who professes to find the positive and good in life, she certainly took enough swipes at Stewart—who got there first—because she happens to be an entrepreneurial genius who knows her craft. Meanwhile, I'll continue to toast Stewart's achievements with my wine in the proper glass.

M. Mariano
QUEENS

The Right Climate

THERE IS A UNIQUE, YEAR-ROUND, NO-membership-required golf facility in the New York metro area called Golfdome ["The Urban Golf Crisis," by Faye Penn, September 15]. Golfdome is located in Brewster, New York, 50 minutes from the city, and has both an outdoor and an indoor driving range. The outdoor range has 36 tee stations and is fully lighted for nighttime use. Golfdome's indoor range has 48 tee stations on two levels contained in an air-supported structure that is 100 yards long by 100 yards wide and 70 feet high. You can hit any club in your bag with excellent visualization of ball flight. The indoor range is climate-controlled, with an average indoor temperature of 60 to 65 degrees.

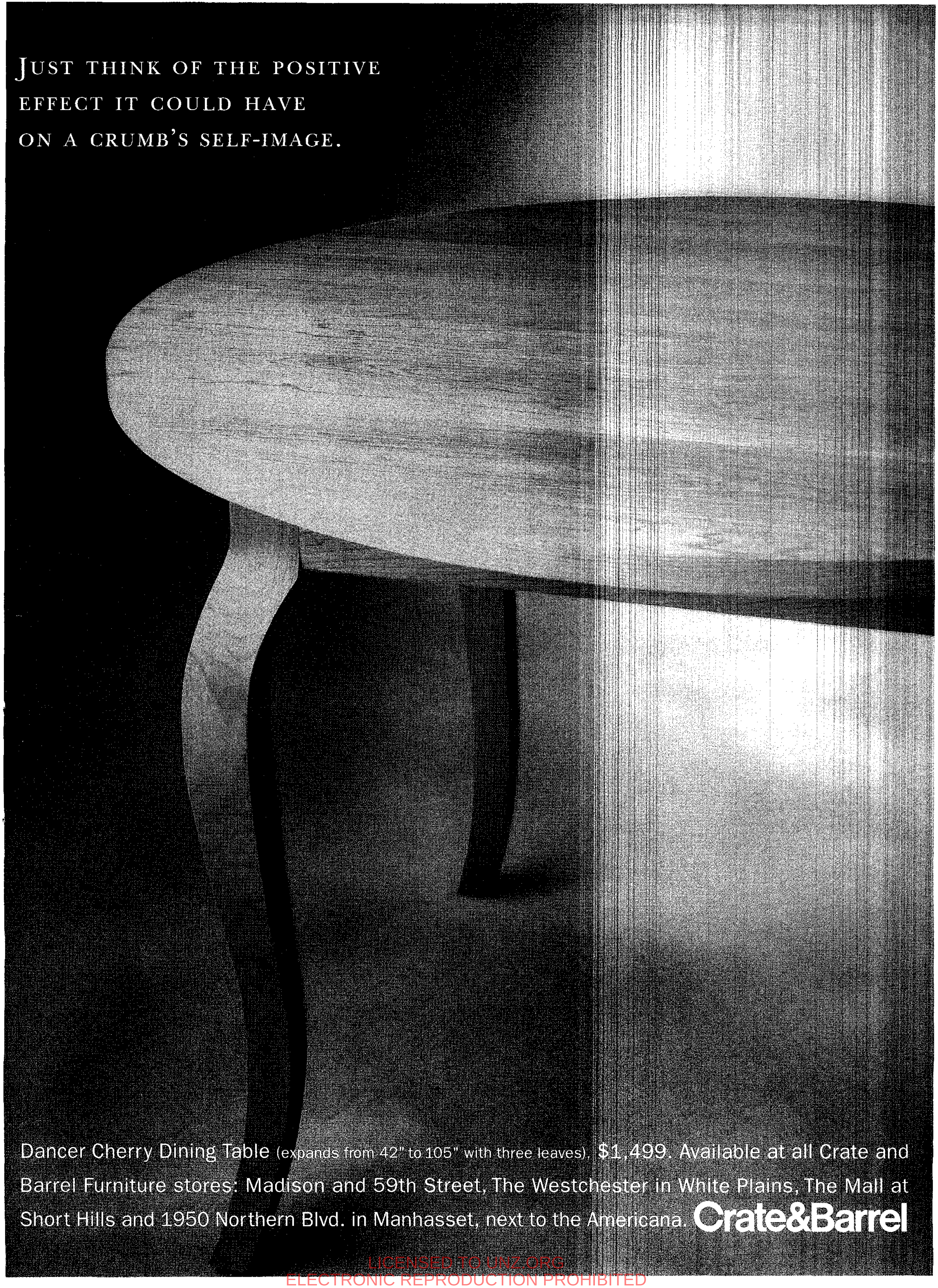
Golfdome offers adult group lessons, kids' junior clinics, private lessons, and video lessons for beginning and advanced golfers. We also offer a nine-hole mini golf course inside the dome.

Michael P. Smith
Director of Golf, Golfdome
BREWSTER, N.Y.

Pop Art

AMANO'S SUCCESS IS AN INSPIRATION ["Is Amano the Best Artist . . . ?" by Lang Phipps, October 6]. Japanese comics represent an extremely disciplined and cohesive school of design. If Amano sets the art world on fire, watch out. There are more where he came from.

Mark Gilson
MANHATTAN


JUST THINK OF THE POSITIVE EFFECT IT COULD HAVE ON A CRUMB'S SELF-IMAGE.

Dancer Cherry Dining Table (expands from 42" to 105" with three leaves), $1,499. Available at all Crate and Barrel Furniture stores: Madison and 59th Street, The Westchester in White Plains, The Mall at Short Hills and 1950 Northern Blvd. in Manhasset, next to the Americana. Crate&Barrel

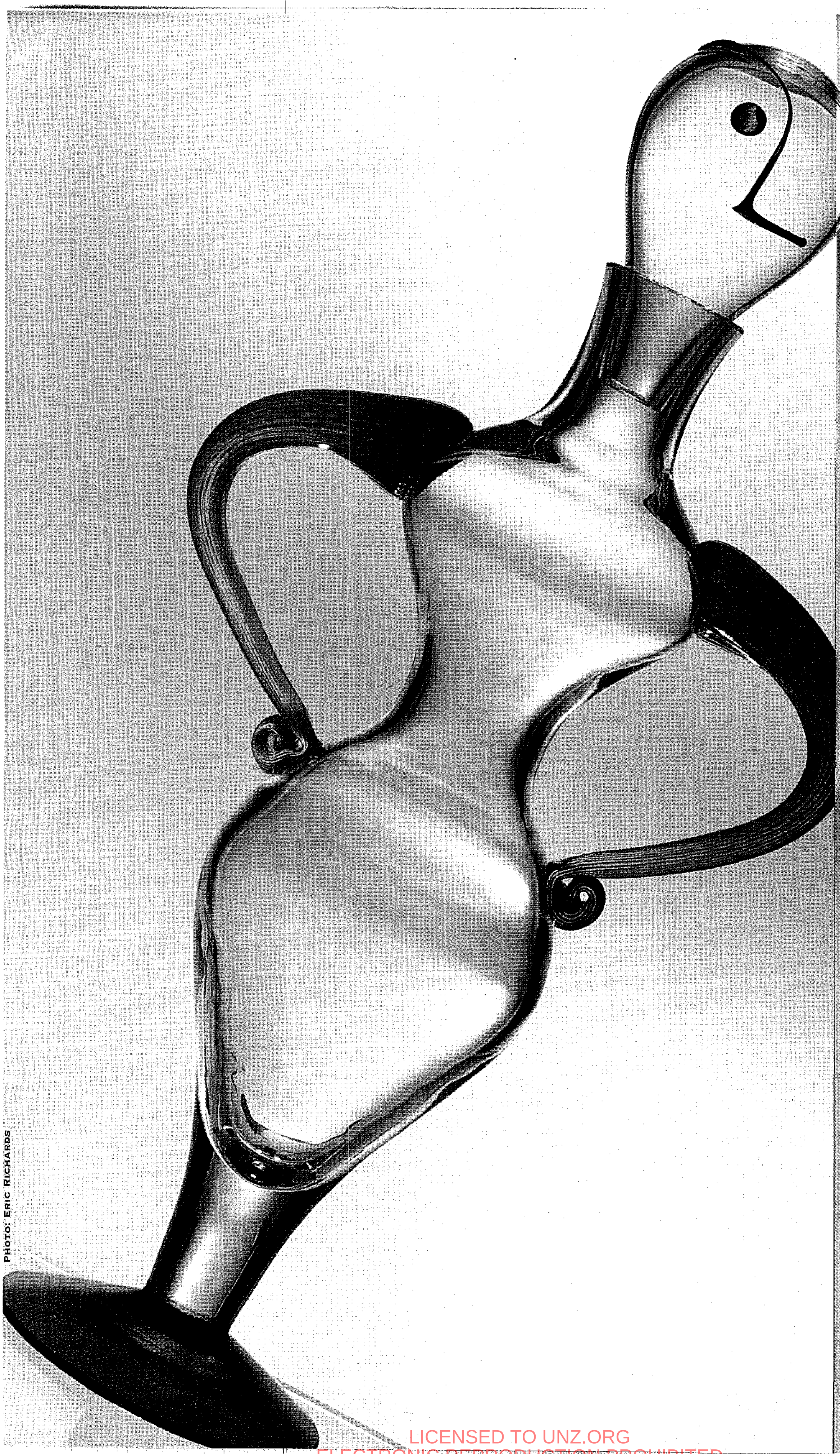


Photo: Eric Richards

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

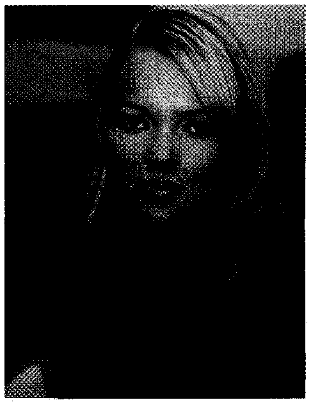
INTELLIGENCER

DINKINS AND CO. PICK UP THE BILL

A new player is emerging as a possible running mate for **Al Gore**'s expected bid for the presidency in 2000. **Bill Campbell,** the 44-year-old mayor of Atlanta, who is black, has recently had fund-raisers tossed by the mayors of San Francisco, Philadelphia, Chicago, Birmingham, and Baltimore. His New York supporters, including such prominent black politicos as **David Dinkins, Percy Sutton,** and **Basil Paterson,** and white supporters, including **Lew Rudin, Jonathan Tisch,** and **Elinor Guggenheimer,** raised money last month at the Regency. One of the event's organizers, **Eugene McCabe,** president of North General Hospital, is looking beyond November for Campbell. "This is definitely someone with the possibility for higher office," he says. "The feeling is that Campbell would be a highly favorable vice-presidential candidate." Campbell does have friends in high places: His fund-raiser in Washington, D.C., this August was attended by none other than Gore himself, whom Campbell has referred to as "a close personal friend" (the mayor seconded Gore's nomination in Chicago last year). Not everyone interpreted Campbell's recent visit as merely a prelude to the 2000 elections. "Please," responds Dinkins. "*Everybody* comes to New York to raise money."

WAIF'S LOVE LIFE GATHERS NO MOSS

Kate Moss's romances are as hard to keep up with as her hemlines, but it appears that lately she's back on very frequent speaking terms with **Johnny Depp**—and that the subject of discussion is reconciliation. Unfortunately, he is in Los Angeles shooting *Fear and Loathing in Las Vegas*, in which he portrays gonzo journalist **Hunter S. Thompson,** and she is in Europe pouting her way down the runways. "They've been speaking every day now, and they've decided when the film and the shows are over, they're going to give it another try," says a model-industry insider. "Johnny's even planning to come over to Europe to spend time with her and see her in the collections." As for Moss's reported liaison with model **Dan Macmillan,** the source explains, "Kate is just having fun." Neither Moss's nor Depp's mouthpieces would comment on the personal lives of their clients.



Kate Moss:
Fear and clothing

Don Imus:
A whole other sales force?

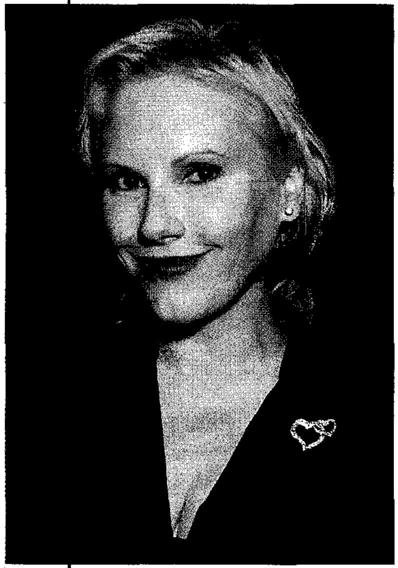
TAKING CARE OF BUSINESS FOR IMUS

Don Imus keeps up on most everything, but even he can't monitor every call. Turns out that an overeager ad saleswoman at his radio station, WFAN, broke through broadcasting's vaunted church-state barrier, offering to get the editor of *A Whole Other Ball Game* on the Imus show—provided that Farrar, Straus & Giroux buy an ad. When an FSG assistant called back to arrange the interview without buying an ad, the saleswoman responded, "Call me back when you get an advertising budget." Now the saleswoman says, "That was my mistake," adding that Imus himself didn't know about her offer. If she'd sold the ad, she still would have had to pitch the book and guest to Imus, she says. Says WFAN's **Joel Hollander:** "It's never happened before, and it will never happen again—not as long as I am general manager of this station." Which would be good news for FSG's **Jeff Seroy,** who had to worry for a second or two about blowing the whistle on the story. "The show may never book one of our authors again," said Seroy, "but since it hardly ever does—and someone there seems to insist we pay for the privilege—I don't think we have much to lose."

PRINCESS *AND* PAUPER

Princess Firyal of Jordan may be a goodwill ambassador to UNESCO. But the princess called "Queen of the Jet Set" in the current *Harpers & Queen* has been getting some undiplomatic press lately in London, where a number of pointed reports concerning her financial woes have run. The pound-foolish princess has been taken to court by unpaid merchants, including Ralph Lauren and Harrods. Last month, Diners Club sued Firyal in London's High Court over a bill of £13,000 (about $21,000), according to the *Daily Express*. "Somehow, she always seems to find the money at the last minute, often coming up with it in cash and pleading forgetfulness," wrote *Harpers & Queen*. The string of disputed bills is particularly surprising given Firyal's knack for attracting wealthy men, beginning with **King Hussein**'s brother **Mohammed,** whom she married when she was only 18. After their divorce, she spent many years with Stavros Niarchos and also dated Mercedes-Benz heir **"Muck" Flick**. Lately she's been spending time in New York with investment banker **Lionel Pincus.** Neither Firyal nor Diners Club had returned calls at deadline.

Photographs: top, Gregg DeGuire/London Features; bottom, Rick Maiman/Sygma.



Rita Jenrette:
Penthouse pet

ANDY'S UNDIES GET FIFTEEN MINUTES

When the Andy Warhol exhibition comes to the Whitney next month, silk screens won't be the only thing on view. Along with the Marilyns, **Micks**, and 80 or so other art pieces, "The Warhol Look/Glamour Style Fashion," which will be on view from November 8 to January 18, will feature some of the artist's personal artifacts, including Warhol's own wigs, makeup, and corsets. According to a Whitney spokesman, "These are Andy's hidden treasures. No one but his housekeeper saw these." The corsets, which were, in fact, used by Warhol after he was shot to support his midsection, were dyed rainbow colors by the artist. As for the hairpieces, he began wearing them in the sixties when he started to go bald; they evolved to become part of his look. Some at the museum can't help questioning the taste the curators showed in exhibiting the artist's highly personal belongings. But **Joan Agajanian Quinn,** a former *Interview* editor, disagrees, noting that "Andy would have loved it, because he was so voyeuristic—but not while he was alive. The wigs and corsets were always kept a secret from all of us."

Winona Ryder:
Rock and Grohl

JENRETTE FINDS HER WAY TO THE TOP

Former congressional wife **Rita Jenrette** is alive and living well—*quite* well—in New York City. In the wake of a very public scandal during her marriage to then–South Carolina representative **John Jenrette** (she later posed for *Playboy* and claimed she had had sex on the Capitol steps), Jenrette applied for her real-estate license, vowing that one day she would be able to afford one of the million-dollar apartments she was so good at selling. "I realized I didn't have to get married again to have the kind of lifestyle I want," Jenrette says. That lifestyle now includes her recently purchased penthouse apartment in one of the Millennium buildings near Lincoln Center. "If an ordinary person like me can accomplish this, anyone can."

WINONA'S GUYS; PLAINER JANE?

WINONA'S CHOICE: Is **Winona Ryder** stuck between two rockers and a hard place? According to music world insiders, ex–Nirvana drummer turned Foo Fighter **Dave Grohl** is dumping his latest flame, Veruca Salt's **Louise Post,** for the actress. Earlier this year, Grohl divorced his wife, **Jenny Youngblood,** and immediately started seeing Post. Only months later, however, he and Ryder were spotted alone en route from an MTV Video Music Awards bash and are said to still be an item. But Ryder was also seen leaving a different awards party that same night with **Jay Kay** of Jamiroquai, whom she'd dated the previous month. Ryder's and Grohl's spokespeople would not comment.

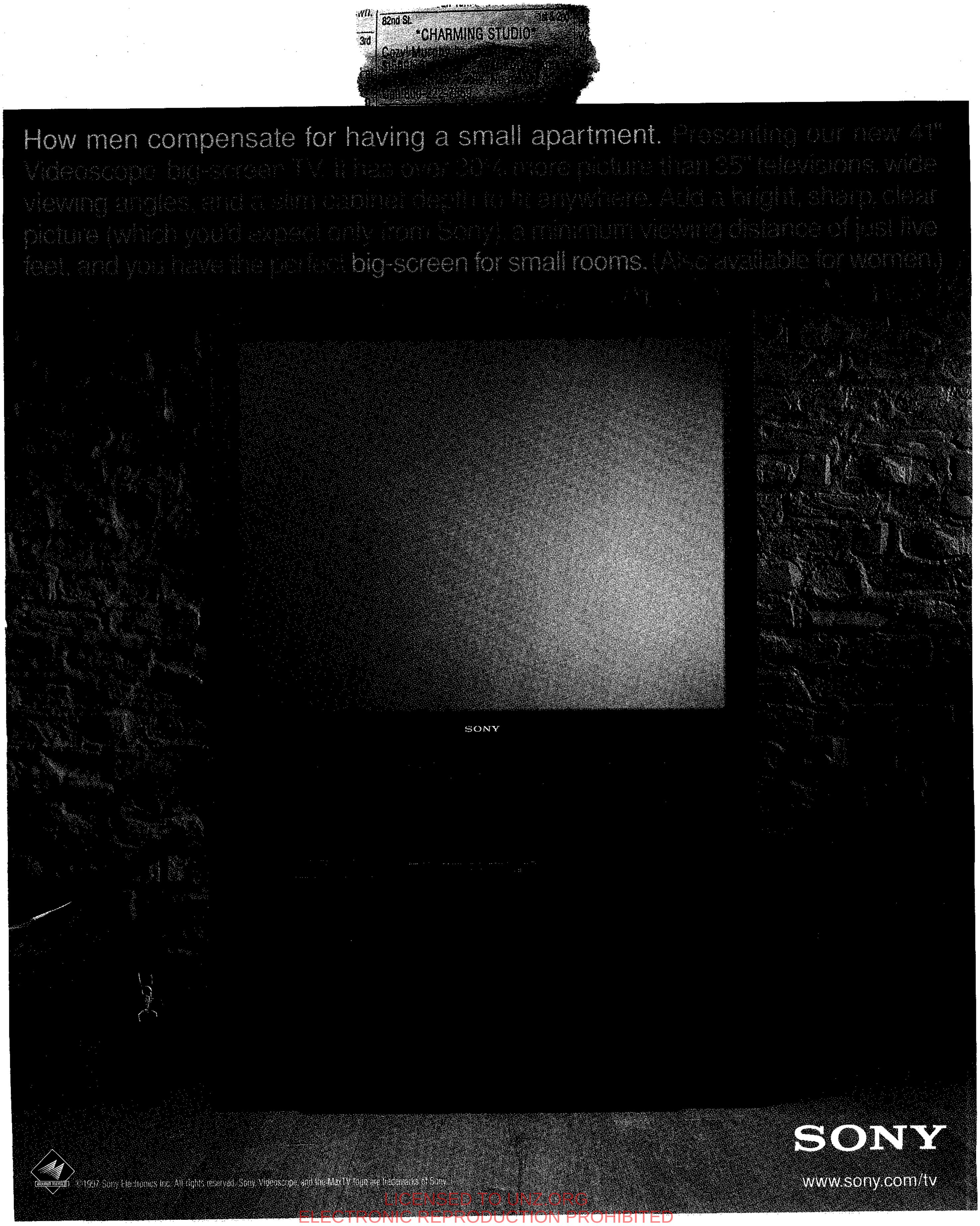
NEW KID ON THE BLOCK: It looks like Jane's Addiction is about to kick one habit. The avant-garde rock group is scheduled to play at the Hammerstein Ballroom this month, but the gig wasn't booked by Delsener/Slater Enterprises, the promotional megalith behind the band's Lollapalooza appearances. Apparently, Jane frontman **Perry Farrell** had grown tired of Delsener's "corporate giant" image and opted instead to go with lesser-known techno producer-promoter **Matt E. Silver.** "I'm the new generation," boasts Silver. "I don't do concerts. I do *events*." Silver also claims that Delsener/Slater is "pissed off big-time" by Farrell's decision. But a spokeswoman for Delsener/Slater insists otherwise, saying that "this was a venue decision, not a promoter decision." Says a spokesman for the band, "We are not at all anti-Delsener; this was strictly about wanting to work with Matt. It's a very Perry thing to want to work with someone young."

Additional reporting by Kate Coyne and Shana Ting Lipton.

A MANET UNDER THE MICROSCOPE

The Wildenstein gallery sold Manet's *La Liseuse (The Reader)* to Allen & Co. founder **Charles Allen Jr.** in 1959, but the painting will not be auctioned off by Sotheby's with the rest of his widow's estate in November. Gauguins, Renoirs, and Monets will go under the gavel—along with $2 million to $3 million of fine French furniture from Mildred Allen's Upper East Side apartment (which was decorated by the famed Stephane Boudin). But even though Sotheby's was initially excited about the rarely seen Manet, according to an art-world source, the painting will not be "in that sale," confirms **Thomas Bolan,** an Allen executor. He explains that they're currently "getting further documentation" on the Manet, although he insists that there's been "no decision that the painting is not authentic." Sotheby's would not comment, and the Wildenstein gallery had not heard about the questions until *New York*'s call. Ambiguity seems to be part of Mildred's legacy: She lived apart from her husband for many years and wasn't even mentioned in his 1994 obituary. But the couple never divorced, and Mildred's daughter-in-law, **Vera Haas Herkimer,** insists that they weren't as estranged as everyone thinks. "I don't think a day went by that they didn't have a conversation, even to the very end," Herkimer reports.

Photographs: left, Rose Hartman/Globe Photos; right, Gregg DeGuire/London Features.



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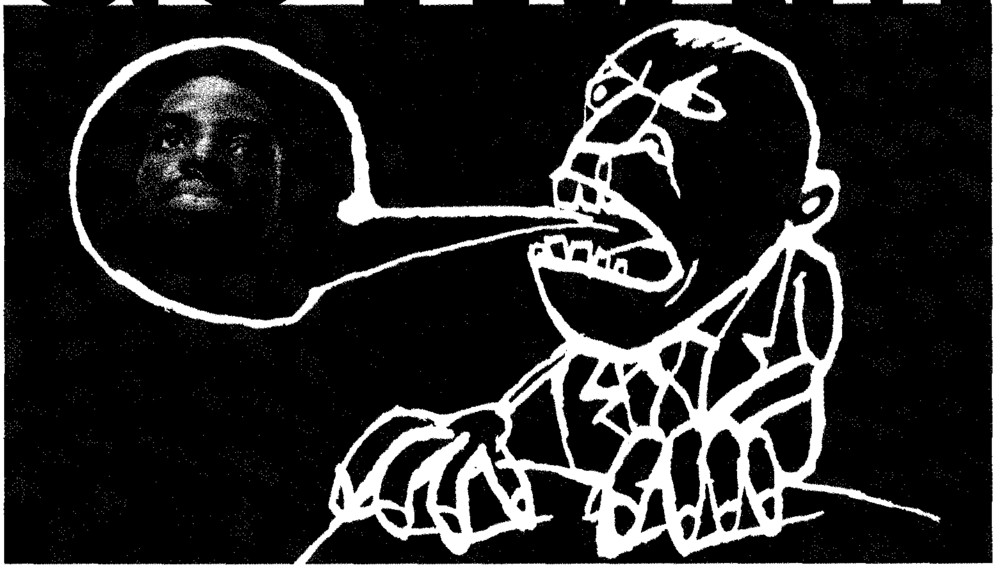
VERY LITTLE HAPPENS ANYWHERE UNLESS SOMEONE IN NEW YORK PRESSES A BUTTON—*DUKE ELLINGTON*

GOTHAM



PLAYING THE LOUIMA CARD

How a police-brutality case reverberates through the courts.

JUST AS THE PROTEST marches were dying down and just as New York City police officers were getting used to the hostile stares from city residents, a subtler consequence of the Abner Louima brutality case has emerged.

"We were trying a case right after the incident," says Brooklyn first deputy district attorney Michael Vecchione. "It was based on only police-officer testimony. The defense attorney started at the hearing saying to the cop, 'So you work at the 70th Precinct? You were assigned to the 70th Precinct? And the precinct you worked at was the 70th?' He went on like that through the trial."

It's hardly a new tactic. Calling into question the credibility of the arresting officer is what defense attorneys do. But in the past few weeks, what prosecutors are calling "the Louima card" has added a whole new dimension to criminal-court proceedings.

"I'm leafing through a case right now where it's relevant," says Laura Solinger, a Manhattan criminal-defense attorney. "The defendant is accused of selling drugs. He told me that the cops shot at him as he was running away. At that point, his [claim] sounded kind of unbelievable—what cop is going to shoot at a running, unarmed kid? But now, because of Louima, this case is suddenly a lot more viable."

And it's not just juries who are affected. Robert Wolfe, also a Manhattan defense lawyer, says the Louima case might sway some judges. "Now when you approach a judge, you'll be allowed to make a good-faith argument about evidence ruling. . . . The fact that an officer may have

(continued on page 26)

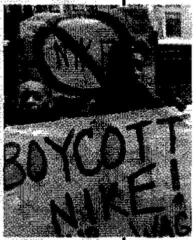
SPIN CYCLE

A WEEK IN THE LIFE OF P.R.

Nikedown

- "We want [Nike] to lower the prices of their sneakers, increase the wages of [its] workers in other countries, and produce this product in the inner city, where kids can make some money." *—Jessie Collins, who led a 400-person protest at Niketown on September 28*

- "We tried to provide our perspective to the issues as they were raised." *—A Nike spokesperson responding to the protest*


BOYCOTT NIKE!

- "The footwear-manufacturing industry exists in Asia."*—A Nike spokesperson responding to complaints about its Third World labor policies*

- "People may complain about it at the stores, but we don't hear that over here."*—A Nike spokesperson responding to complaints over the record-breaking price of the new Silver Airmax sneakers*

- "When we see great competitors going head to head, it's great for sports."*—A Nike spokesperson responding to Tiger Woods's disappointing performance in last week's Ryder Cup*

CAMEO

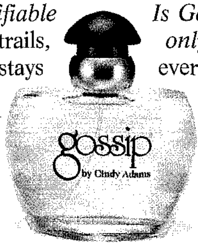
Smells Like Mean Spirit

COLUMNIST CINDY ADAMS, QUESTIONED ON the subject of her new fragrance, Gossip:

Does gossip have an identifiable smell? Spicy, something that trails, that goes ahead of you and stays behind you. Not anything that isn't very, very pleasant and enjoyable.

How would the perfume smell if it were called "Legitimate Journalism"? Possibly drier, a little bit more gray. If you read a story of legitimate journalism, you often just forget it. It's not something that has an atmosphere, a façade.

Is Gossip for everyone, or is it one of those only-in-New York-kids things? It's for everyone. You know, many of us have very difficult lives. They look on the outside like they're fun, but they're not. And maybe if you look across the breakfast table at someone who's not that attractive, you need something to lift you up. That's what I was trying to do.



Photographs: top, AP/Wide World; bottom, Steve Wisbauer. Illustration by Scott Menchin.

Louima *continued from page 25* manufactured a case is not some far-fetched argument."

"This is nothing new," sighs New York's special narcotics prosecutor, Robert Silbering. "Whenever we've seen a police problem involving brutality or corruption, defense attorneys make it part of the case. When we had the Mollen Commission, for example, we had 'Every cop is corrupt.' Now [with Louima] we have brutality issues."

Queens D.A. Richard Brown remembers when it was the other way around. "There's a standard line that's asked of all jurors during voir dire"—when lawyers question prospective jurors—" 'Will the fact that a police officer may be testifying in the case impact on your judgment?' The purpose of asking that question for many, many years was so that a juror not favor the police officer. Now that same instruction is given in the other direction, to make sure that a juror is not discrediting the police officers."

"I would never let a defense attorney bring that up," says Franklin Weisberg, a New York court-of-claims judge. "But a skilled attorney can introduce it without using a name. And frankly, whenever there is an egregious case of police misconduct, that means that there are more acquittals for a period of time."

What's a prosecutor to do? Brooklyn D.A. Charles Hynes says, "We had to deal with that after the Rodney King incident. We became supervigilant in trying to root out jurors with preexisting prejudices."

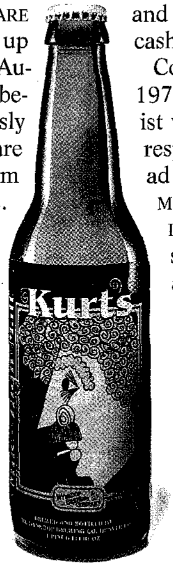
Brooklyn's conviction rate has actually risen from 83 to 87 percent in the month since the Louima incident. Vecchione says about his case, "We got a conviction, and after the trial, the jury said they were insulted by the tactic." Ron Kuby, the famously outspoken defense attorney, not surprisingly disagrees: "It's not some defense lawyer's trick. Every juror that's drawing breath knows that police in this city have clearly gotten away with murder. White society wants to reduce this to a 'card.' It's not a card; it's a fact of life in New York City."

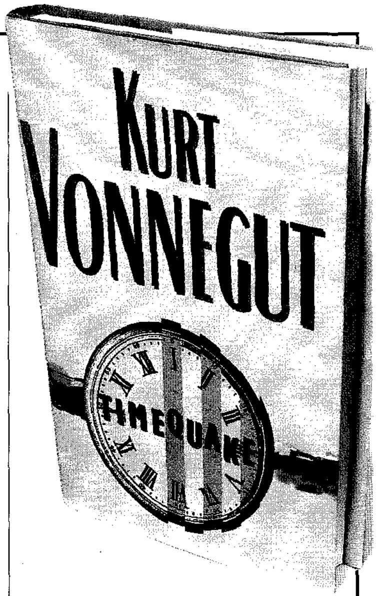
NORMAN VANAMEE

PUBLISHING

Words Are Not Enough

Authors diversify with games, beer, and CDs.





PUBLISHING HOUSES ARE being swallowed up by conglomerates. Author contracts are being unceremoniously ripped up. Book jackets are starting to look like album covers from the eighties. In the sorry state of book publishing today, what's a Nietzsche-leaning author to do?

Merchandise.

We've seen some of this before. Tom Clancy, for one, spun off a series of hugely popular CD-ROM games based on his novels. But now, so-called serious writers—the likes of Paul Auster and Kurt Vonnegut—are cashing in.

Consider first Auster: In 1977, the Brooklyn novelist was so broke he nearly responded to a matchbook ad touting HOW TO MAKE MONEY GROWING WORMS IN YOUR BASEMENT. Instead, however, he created a baseball-card game. Calling it Action Baseball, he made photocopies of the cards, put them in an old cigar box, and made the rounds on "Toy Row" on 23rd Street. There were no takers.

Twenty years later, Auster has finally gotten Action Baseball "out there," including the game as an appendix to his new memoir, *Hand to Mouth*. And in a stroke of dumb luck right out of one of his novels, at least one game

(continued on page 28)

ARCHITECTURE

Bilbao-ing in the Boroughs

● **The recent resumption of New York's building boom has not blessed Manhattan with much impressive architecture.** But design connoisseurs in search of innovation need not trek to Bilbao. The boroughs are booming, offering ambitious architects a chance to think big. Below, six buildings to look forward to. ALEXANDRA LANGE

In the next few weeks, Queens College will pick an architect for the $30 million **SALICK CENTER FOR MOLECULAR AND CELLULAR BIOLOGY,** an attraction that lured Dr. Luc Montagnier and other top AIDS researchers to Flushing. Steven Holl and Rafael Viñoly are said to be the front-runners on a shortlist that also includes Polshek and Partners, Davis Brody Bond, and Lord-Aeck-Sargent with Johnson Ritchie and Fiore.

The **NEW YORK CITY PAPER MILL** is a $400 million recycling plant in the South Bronx, co-developed by the Banana Kelly Community Improvement Association and the Natural Resources Defense Council, with an exterior and landscape by Maya Lin. It will be the first industrial building for Lin, who designed the Vietnam Memorial as a Yale undergraduate and has struggled under monumental expectations ever since.

The just-completed $23 million **BRONX HOUSING COURT** by Rafael Viñoly was originally scheduled to open in 1995. Viñoly has a far higher profile now than when he began the court: His masterstroke—the $1.5 billion Tokyo Forum, which debuted in January, 1997—made him a star. He's now designing the $200 million Bronx Criminal Court Complex.

CITYLIGHTS (above) at Queens Landing by Cesar Pelli is the first building in the billion-dollar Queens West development. Are people willing to live in Queens for a view of Manhattan? We'll find out next year, when the 522-unit residential and retail complex opens. The developers are going for maximum Manhattan-style impact. Pelli specializes in towers—he designed the world's tallest in Kuala Lumpur, plus those over MOMA and Carnegie Hall.

The **KOREAN PRESBYTERIAN CHURCH OF NEW YORK** is a $10 million renovation of the old Knickerbocker Laundry in Long Island City with a new sanctuary space on the roof, designed by Chicago architect Douglas Garofalo with Columbia professor Greg Lynn and Michael McInturf. The largest project to date for techno-architecture, its structure was designed using state-of-the-art Alias Wavefront animation software.

The **ST. GEORGE FERRY TERMINAL AND STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES** is a $100 million museum and transportation hub by Peter Eisenman. Often short-listed but rarely a winner of major competitions, Eisenman finally gets a chance to build more than a fire station in his hometown. A building commissioned in part to humble Manhattan, Eisenman's winglike structure is due to open late 2001.

Photographs: top, Steve Wisbauer (2); bottom, Evan Kafka.

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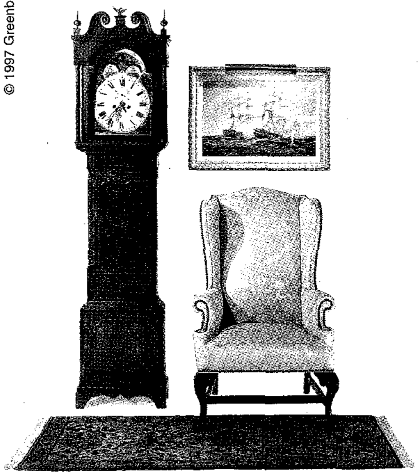

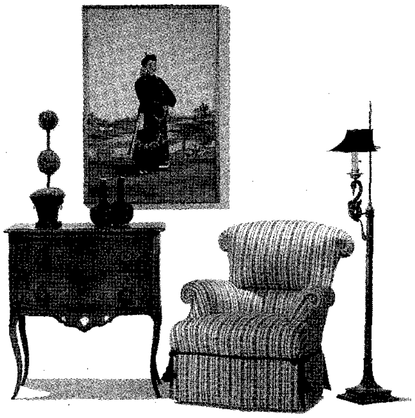

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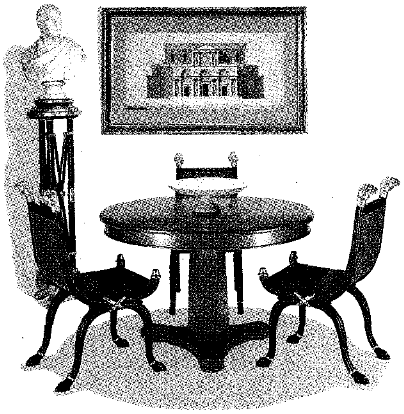

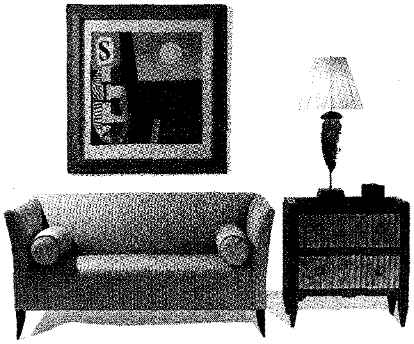

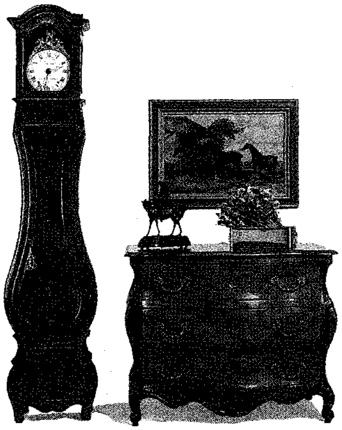

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Publishing *continued from page 26*

company has now expressed real interest after reading about the game in *Publishers Weekly.* More offers could be on the way: "It's got all the elements that make a game sell," touts Chris Byrne, editor of *Playthings MarketWatch,* a weekly newsletter. "It's easy to learn, it's cheap to produce."

Vonnegut, meanwhile, has found a niche in the brewing business, backing a vanity beer called Kurt's Mile-High Malt via a Denver brewpub. According to Barbara Macfarlane, marketing director for Wynkoop Brewing Company, the plan was inspired in part by the author's new and, he insists, last book, *Timequake,* which hit stores late last month. The book includes imprints of the beer's label, complete with a self-portrait logo of the onetime counterculture guru. The lager is an old recipe of Vonnegut's grandfather's and features an unusual ingredient: coffee.

Last July, social chronicler Anthony Haden-Guest dreamed up a tie-in disco and dance-tunes CD to his last book, *The Last Party: Studio 54, Disco and the Culture of the Night* (William Morrow). Island Records shipped 60,000 units, which are sold at both record and book stores. Now exploring other entrepreneurial pursuits, Haden-Guest is considering a board game based on a book of his own drawings

Perhaps Haden-Guest's empire might one day rival John Berendt's, whose best-seller *Midnight in the Garden of Good and Evil* has inspired keychains, afghans, coffee mugs, and Christmas-tree ornaments. All of it can be found in The Book, a gift shop in Savannah that specializes in *Midnight*-related *tchotchkes.* "They call, and I just say, 'Do it. But I don't want any part of it,' " Berendt says.

Editors have mixed feelings about the trend. "It does feel weird to see legends like Vonnegut being so overtly commercial when many of us grew up with him and saw him as our idol," says one top editor at a major publishing house. "What next? A Norman Mailer Frisbee?" STEVE GARBARINO

MONEY

Where Have All the Rich People Gone?

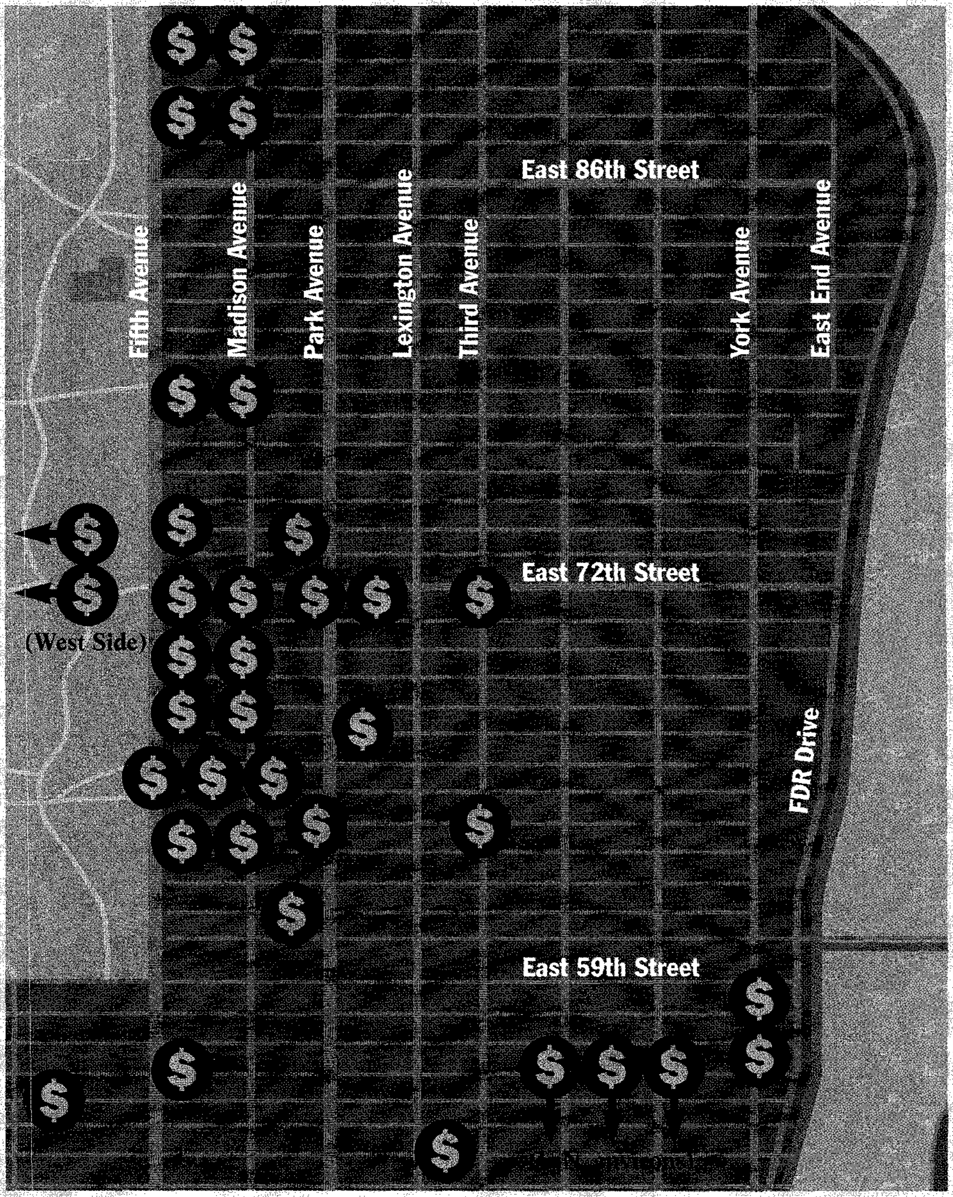
A CAREFUL READING OF THIS YEAR'S *FORBES* 400 list, which was released last week, reveals a startling demographic shift: Only 36 of the list's coveted spots are held by New Yorkers, down from 74 when the list was first compiled in 1982. (The real number might be even lower, as some of the people identified as New Yorkers make their primary residence elsewhere.)

Phenomenally rich people—the kind with more money than they could ever have dreamed of, more than they'll ever count, more than they could ever possibly need or use—have always been one of New York's defining resources. Could the Big Apple really be losing its hold on the members of the ruling class? And is this cause for citywide panic?

Mitchell Moss, director of NYU's Urban Research Center, thinks not. "New York's economy is so strong because we have a huge concentration of brains. The issue is not wealth; it's brains," he says. (Of course, he is a professor.)

With all this downsizing, however, some things remain the same: If you're looking to meet your local jillionaire, forget about TriBeCa, and don't even think about the outer boroughs (although you might run into some LeFraks out there). As in days of old, the city's richest residents all live in upper Manhattan—most of them in the East Sixties and Seventies; a handful over by the U.N.; a few scattered in the Fifties. Only three wandered west of Fifth. If you see them, please treat them gently: They may be the next endangered species.

TRISTRAM KORTEN



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TRANSPORTATION

A Fare Share

Masters of the Universe jockey for shotgun.

IT'S 6:17 A.M., AND FINANCIAL analyst Casimir Wierzynski's numbers aren't adding up. He counts again: Fourteen divided by four is three, plus two left over. He would be No. 3. In the predawn calculus of Wall Street cab sharing, No. 3 is a fate worse than an SEC investigation. No. 3 means the middle seat.

As the pinstriped and perfectly coiffed line up to file into taxis by fours on the corner of 71st Street and York Avenue, they observe cab-sharing protocol: The first on line gets the front seat (a.k.a. shotgun, and valued as much as an Hermès tie); the second, the back left; the third, the middle; and the fourth, the right back.

Naturally, no one wants to sit sandwiched in the middle, so in the spirit of competition and rule-bending that makes the Street famous, some commuters employ their number-crunching skills to strategize a way out of it. "People will walk up to the line and count how many people are in it. If a guy finds out he's going to be in the middle, then he'll stand against a building, pretend he's reading the *Journal*, and wait for some unsuspecting person to get on line," reveals Nina, a veteran cab-sharer and former J.P. Morgan associate who calls such transgressors "bad citizens."

No one is sure how Wall Street cab-sharing got started. But in a size-obsessed industry of mutual funds and consolidations, it was only a matter of time before the first finance-savvy foursome united to split a cab fare. The experience is nothing like suburban carpooling. Its unwritten code of conduct demands that passengers don't chitchat about things like last night's Knicks game. Even a congenial "When do you think the market's going to tank?" is taboo.

"The code of silence is just understood," declares Nina. "Abiding by it is part of the toughness of working on Wall Street. It would be considered almost unprofessional to break it. You'd be a loser if you did," she says flatly. Explaining her obedience to the rules, she recounts how one time, she and a managing director with whom she worked closely ended up in the same cab. "We said hi but had no further exchange until we got to 60 Wall."

MARLIEN RENTMEESTER

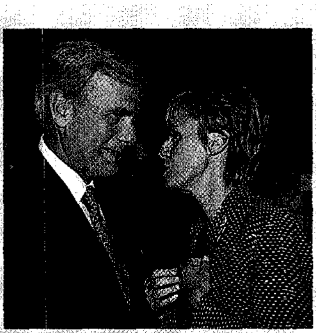
THE SCENE

Unchained Melody

Text by Vanessa Grigoriadis

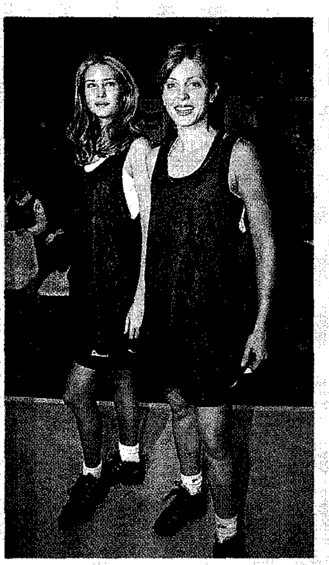
Photographs by Patrick McMullan

POETRY IS ALIVE; IT JUST isn't network-friendly enough. "We want to do for poetry what Tiger Woods did for golf," said Academy of American Poets chair Mark Magowan, heralding *The Capeman*, an upcoming musical about jailbird author Salvador Agron co-written by Nobel laureate Derek Walcott and the "Whitmanesque"—quoth Walcott—Paul Simon. Though most musicals resist lit crit, guests at the academy's sneak peek weren't deterred. "Previewing this at John Jay is the perfect interface between the perverse and irony," noted Joseph Kosuth, glancing at posters of badges, pistols, and arresting marshals. Writers aimed a bit lower on the brow. "I'd love to do a musical about white-collar workers full of anger and pathos—*Office* instead of *Rent*," said Siobhan Reagan. Jonathan Franzen stuck with what he knew: *"Strunk and White, the Musical?"*



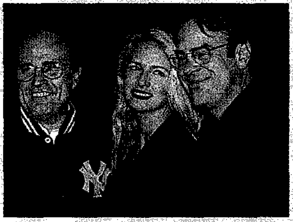
Tom Brokaw and Tina Brown at the Phoenix House's thirtieth-anniversary gala, hosted by MTV and *The New Yorker*.

Jamiroquai's Jason Kay at the Louis Vuitton Classic.



Ivanka Trump and Marla Maples at a benefit for the Shooting Gal-lery and 2Chicks foundations.

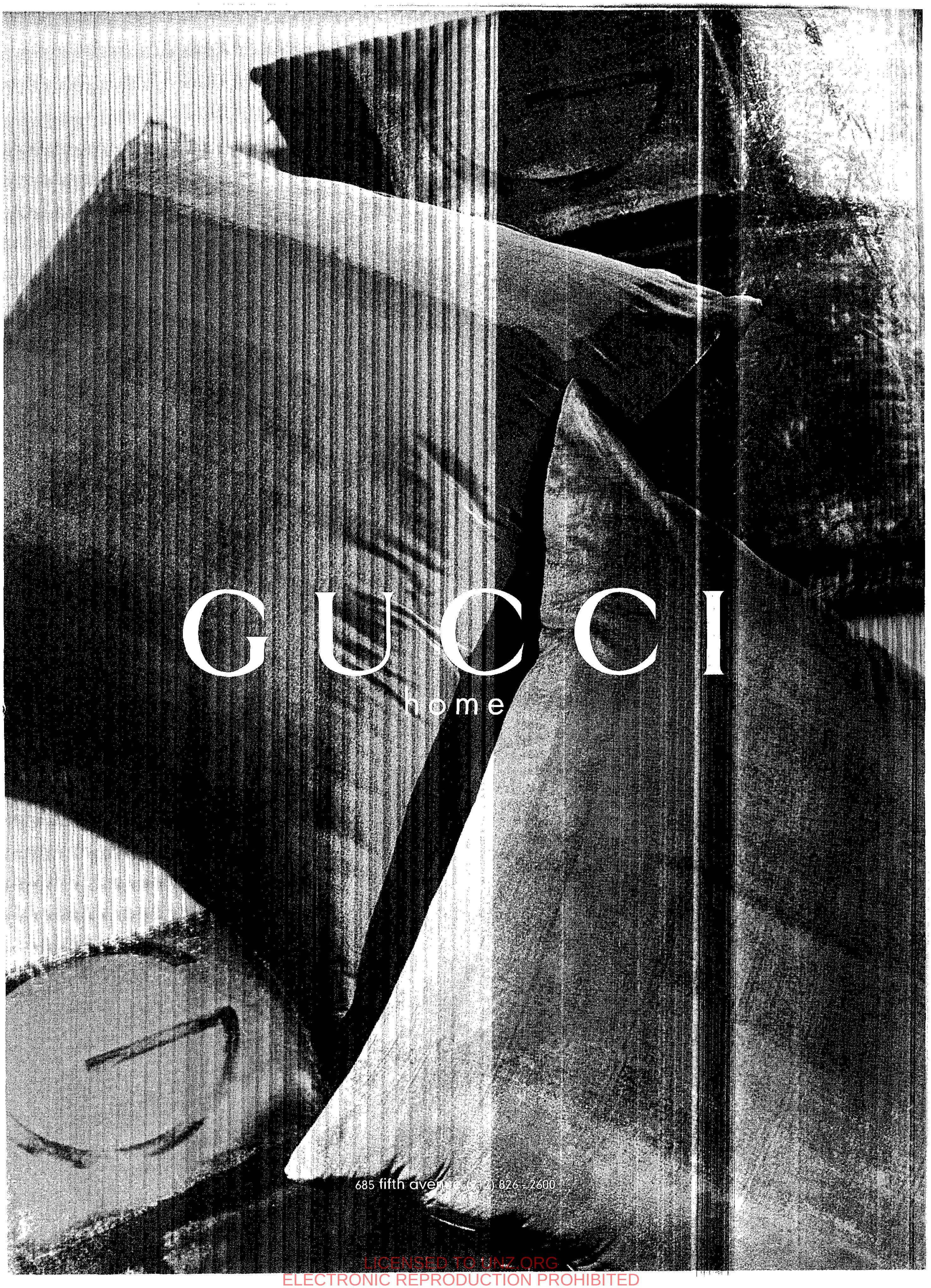
At Restaurant 147, Deborah Harry, Abbey Lincoln, and Sandra Bernhard attend a Childreach benefit.



Rudy Giuliani, Donna Dixon, and Dan Aykroyd celebrate the *Soul Man* series premiere.

At the John Jay College of Criminal Justice, Gregory Mosher, Derek Walcott, Paul Simon, and Mark Morris attend *The Capeman's* preview, sponsored by the Academy of American Poets.

Photograph by Helle Aasand/Saba.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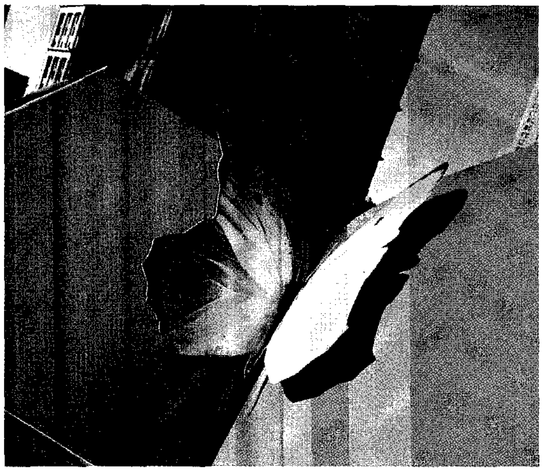
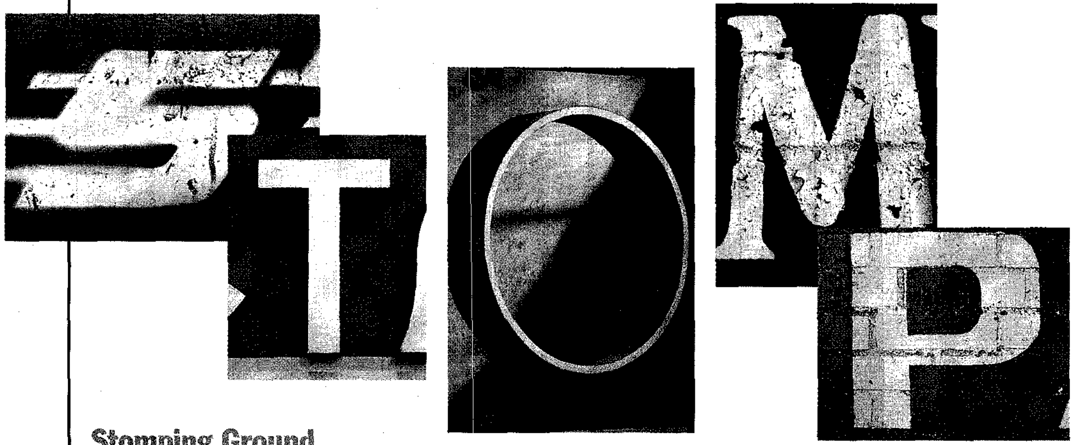
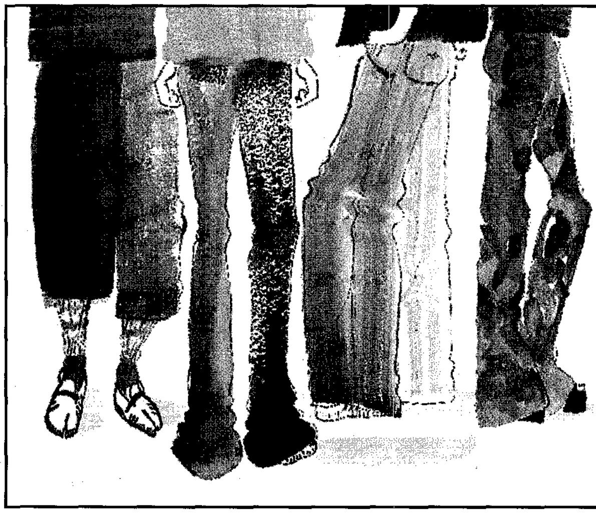


For those who—amid the flurry Damien Hirst kicked up in the SoHo art scene last year—ran to the bathroom at Gagosian and asked themselves, "But will a $100,000 butchered cow clash with the chintz?," the British artist has come out with something that slips a little less conspicuously into your living room: a book. *I Want to Spend the Rest of My Life Everywhere, With Everyone, One to One, Always, Forever, Now* is a mix of pop-ups, quips, inserts, and, yes, gory pictures, including close-ups of gunshot wounds and photographs of a pickled lamb. After generating much noise in London, the weighty volume has hit town, a relative bargain at $100.



Stomping Ground

Here's another acronym for you to impress your friends with: STOMP, the area loosely defined as the southern tip of the meatpacking district, is the latest in the crop of stylish mini neighborhoods with cutesy names (DUMBO, NoLita). Dotted with cool spots like Florent, Industria, and Le Zoo, the territory has been fertile for some time; the recent addition of the very scenelike Waterloo has sealed the area's claim on hipness. "There's been such an explosion in the Village and West Village that everything is being pushed west," says Realtor Faith Hope Consolo of Garrick-Aug Worldwide. "That coupled with the spilloff from both SoHo and Chelsea—all the activity has been driven there."



Leg Room

Fashion arbiters can prattle on all they like about the ups and downs of hemlines, but for the under-20 set, the vehicle for self-expression these days is the pant leg. The emphasis tends to be on the cuff, its ever-expanding radius and how much—or how little—shoe it reveals. Left, a sampling of what we found going on below the knee at a Manhattan public high school.

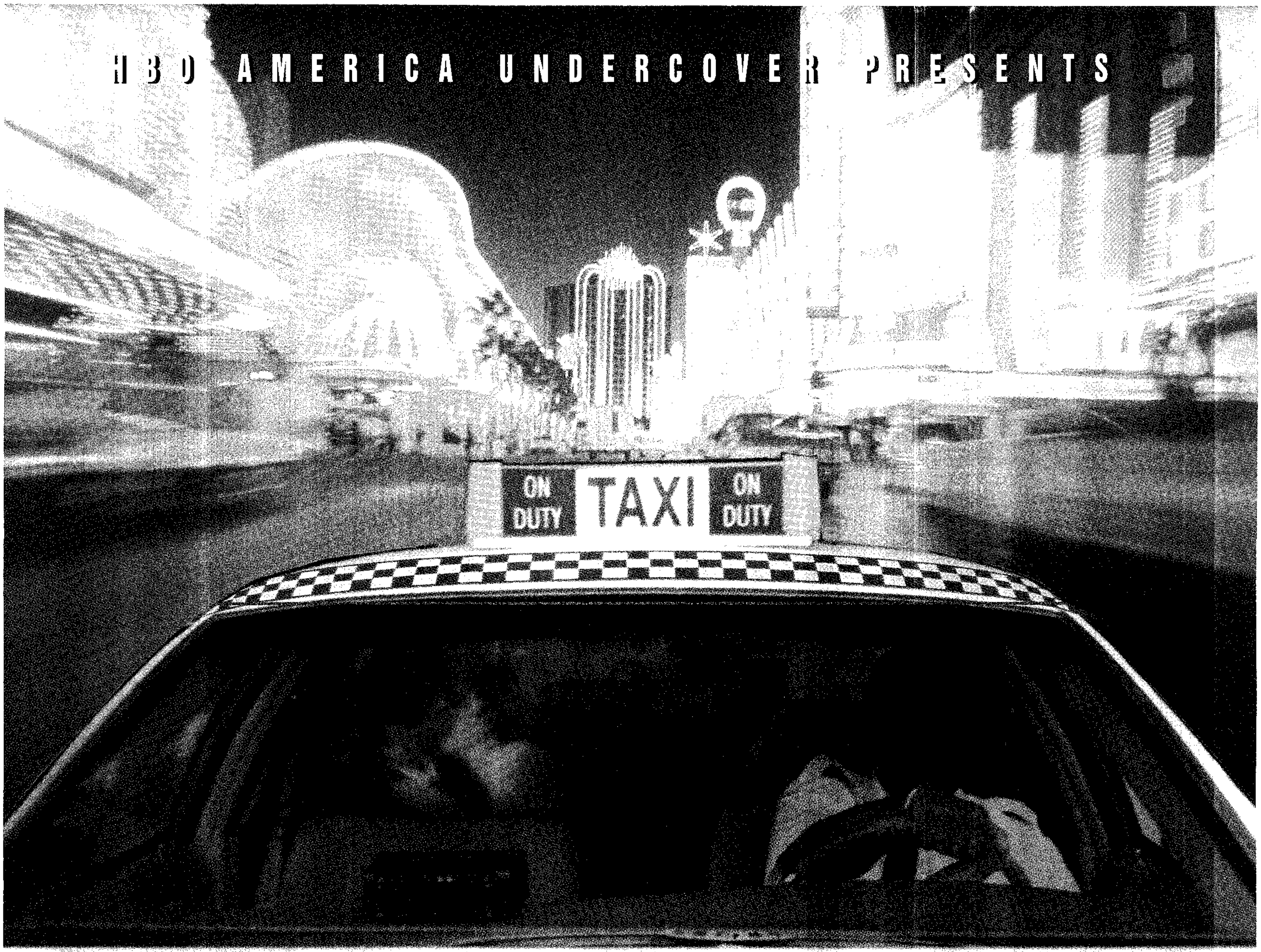
BODY TYPE

Sweating It Out

"PEOPLE IN MY CLASS, THEIR BODies are junk—we need to drill them into shape," asserts Bikram Choudhury, a West Coast yoga guru whose Beverly Hills classes have drawn the likes of Raquel Welch and Candice Bergen. Such harsh pronouncements aren't what one expects from a yoga master, but then Bikram doesn't bend much to convention. He teaches class wearing only a Speedo; students, too, take class in bathing suits. The stripped-down attire is a must given that the room is kept at a minimum of 105 degrees. Why the inferno? "If you go to a blacksmith with a piece of steel and say 'Make me a knife,' the first thing he does is heat it, to hammer it into shape," Bikram offers. He has been practicing his brand of yoga for 28 years and incorporates 26 different positions ("People think these moves are better than the Taj Mahal," he declares). Classes last 90 minutes and are generally attended by more than a hundred students. This winter, Bikram finally arrives in New York; a Bikram Yoga studio, in conjunction with Equinox, is planned for Broadway and 19th Street. Bikram thinks his brand of spirituality is the perfect antidote to urban angst. "When you've done the class, nothing can steal your peace, nothing can make you angry," he says. "You can rise above living in the worst city in the world, even Calcutta, or New York."

KATE COYNE AND BETH LANDMAN KEIL

Photographs: clockwise from top, Kristine Larsen; fire: Steve Weinrebe/Photonica, woman: Herve Donnezan/Photo Researchers; Robert Wright. Illustration by Ruben Toledo.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THE CITY POLITIC MICHAEL TOMASKY

The Futures Market

When Betsy McCaughey Ross became a former Republican, and Robert F. Kennedy went pro-Pataki, New York State politics suddenly got extremely interesting . . .

HEY, THAT WAS QUITE A TRADE last week: The Democrats got Betsy McCaughey Ross, and the Republicans copped Robert F. Kennedy Jr.

Okay, I exaggerate a little on that second part. RFK2 did not exactly switch party affiliation. But he nevertheless took New York Democrats, gathered in Westchester County last Monday, a little by surprise when he told them that as far as he (crusading environmental litigant) was concerned, George Pataki has done "a number of good things. I think that's not a great thing for the Democrats, but at this point, that is the reality." Which, as we know from the movies, bites.

Crossed party lines: Environmental activist and lawyer Kennedy likes the governor; newborn Democrat McCaughey Ross doesn't.

McCaughey Ross, on the other hand, underwent the full baptismal conversion. The move by the beleaguered lieutenant governor cannot be called unexpected. Pataki and Al D'Amato heckled her out of the party, and the Democrats welcomed her just as fulsomely. Mark Green and several others showed up at her Tuesday press conference, and she even got a phone call that morning from the very president whose health legislation, you will recall, she did more than her share to crush with a seminal, and even in some places accurate, article in *The New Republic.* That's politics. Of course, the presence in the mix of wealthy hubby Wilbur Ross is not likely to be lost on people like Clinton and Al Gore. Watch your wallet, Wilbur.

In the midst of a mayoral race with all the drama of a bingo game, the Kennedy statement and the McCaughey Ross reverse Axel grabbed some headlines and marked the unofficial start of next year's political races. *Wait till next year,* the time-honored lament of pennant-race cellar-dwellers, has been given new meaning by the people who make their livings off New York politics. That is, 1998, with its profusion of interesting races and candidates, will not only provide for some general excitement but help pay the bills. Right now, there are four—or we might extend the calendar a bit and say five—theaters in which action will develop. Let's have a look at them.

● McCaughey Ross. How did Pataki always say it—that she's not "a team player"? By her actions over the next few months, she can either prove Pataki wrong or validate his every complaint. You don't walk into someone's house and start rearranging the furniture, and you don't join a party and think you can jump over dozens of loyal time-servers and run for any office you please.

Wisely, she seems to have ruled out a run for senator. The House is another matter. A resident of the East Side, McCaughey Ross might be looking at challenging Carolyn Maloney, the Silk Stocking incumbent. She shouldn't do it. Maloney's done well in Congress. Were McCaughey Ross to challenge and defeat her, nothing would be gained, and seniority would be lost.

No, her best bet, and apparently her most likely move, is to run against Republican Michael Forbes out in Suffolk County. Betsy and Wilbur have a house in the Hamptons and fit in nicely with that set. The East End's less fabulous population, the people who bring all that luscious and ridiculously marked-up produce to market, should lean toward her as well. Forbes had reasonably tough sledding last year against an anti-Shoreham activist with very little name recognition and no money. Whatever problems McCaughey Ross has, those two aren't among them.

● Governor. You know the Democratic field is thin when City Council Speaker Peter Vallone is the front-runner. Nothing against him; despite his fulfillment in earlier times of the low expectations many had for his speakership, in more recent years he's performed credibly. And besides, the old wars between liberal and moderate Democrats—Vallone's tent is pitched in the latter camp, and the cadres of the former used to detest him—are moot now because there aren't even enough committed Democrats left to carry on an argument. Vallone's problem is that he's never run a

Photographs: left, Ilkka Uimonen/Sygma; right, Richard B. Levine.

race or received a vote outside the Queens neighborhood where he's lived his entire life and where milk was still delivered by horse-drawn cart when he was a boy.

Brooklyn D.A. Joe Hynes is likely to have a bash at the governor's race. Here is a man who's certainly had his ups and downs. The hero of liberal New York because of his Howard Beach prosecutions, Hynes more recently seemed to skate blameless out of Crown Heights even though it was of course his office that failed to get a conviction in the killing of Yankel Rosenbaum. Hynes was always a Cuomo guy, and it would seem somehow to defy cosmic balance were he to triumph in the post-Mario era, and he did run a pretty miserable race for attorney general in 1994, but stranger things have happened.

Poor Jim LaRocca and Richard Kahan. They've both been running for months, you know, and, though they're long shots, both have their strong points. LaRocca's are primarily demographic. Note all this, now: Italian name. Suburban, Suffolk County home. Business background. Experience in federal and state government. Vietnam war hero (he was on a boat on the Mekong Delta more or less of the sort made famous in *Apocalypse Now*, and his unit won a medal). Wife works with the disabled. That, friends, is a candidate.

Kahan, a planner and developer, is deeply knowledgeable about government and committed with the utmost seriousness to public service. In a more rationally ordered world, people like this would stand a sporting chance of being elected.

● Senate. The big prize. Is D'Amato an overripe fruit just waiting to fall into his foes' outstretched hands, to quote Reagan misquoting Lenin? His poll numbers are dismal, and history tells us that incumbent senators, if they are to be rebuffed by the voters at all, generally find that it happens to them as they seek a fourth term, which D'Amato is doing.

The looming question is whether Geraldine Ferraro will run. Charles Schumer and Mark Green are already in. Ferraro no doubt wants to put off leaving that remunerative *Crossfire* gig until the last possible minute, but if it's money she's got on the brain, she ought to be giving some thought to raising a few of the many millions she'll need to wage battle against Schumer, who sits on about $7 million as I write.

Ferraro is considered the front-runner, I guess, because she's famous and a woman running against two men. But Schumer is a rare entity in politics, which is to say that if he does pull off getting the nomination, it will be because he has an actual record of achievement that far exceeds anything Ferraro has ever managed. You will read in the coming months that Schumer may be "too New York" (City) to put smiles on upstate faces. This means too Jewish, and, sad to say, it may be a problem. From an electoral standpoint, the smart money chases Catholicism.

The conventional wisdom on Green is that he's likely to take home the bronze, but that should he somehow beat the other two, then D'Amato will be one happy boy. I'm not so sure. Green is a good campaigner and vote-getter, and he knows D'Amato inside out. And D'Amato's standard m.o.—*So-and-so is too hopelessly/embarrassingly liberal*—isn't likely to wash when it's being executed by a candidate who's turned somersaults trying to make himself into a Rockefeller Republican.

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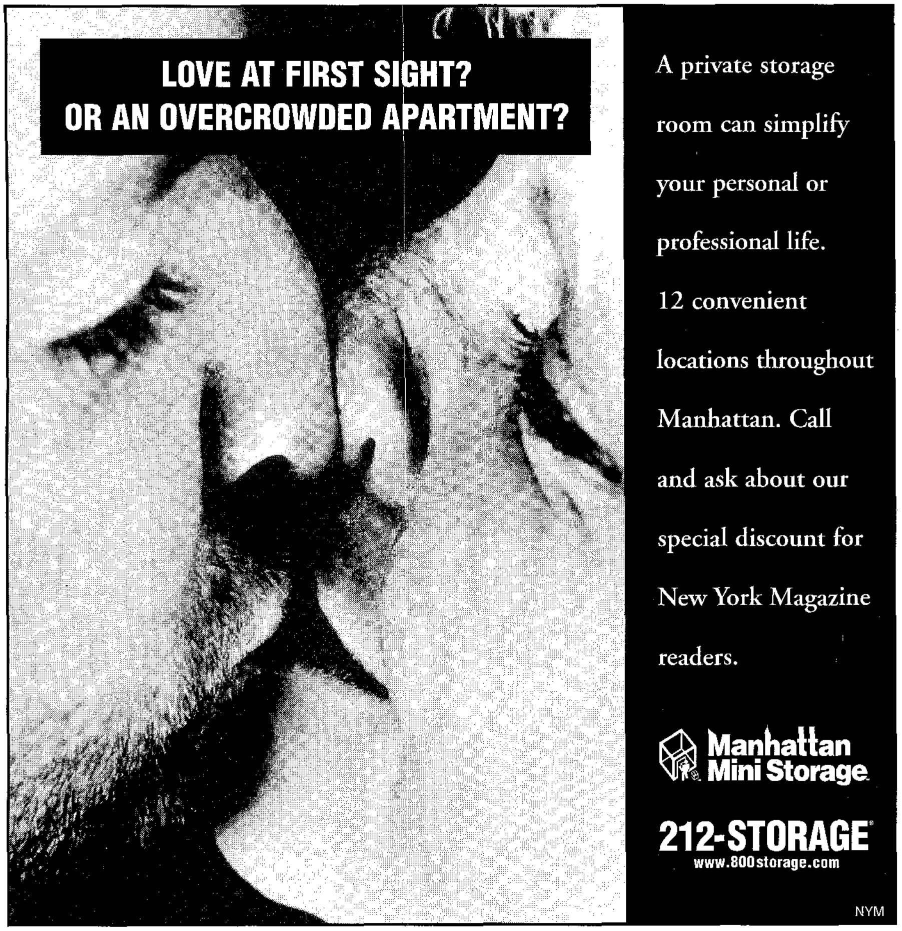
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● Attorney general. Privately, Democrats will tell you that this is the one office they genuinely believe they have the best shot at taking back. Dennis Vacco, with his patronage problems and his gratingly thick Buffalo accent, does not cut the figure of the formidable incumbent.

Eliot Spitzer, an attorney, ran worse than Hynes in 1994. But he has increased his political-savvy quotient since then and identified himself as a sort of rights-and-responsibilities advocate of the Amitai Etzioni school. He should be a smarter candidate this time around.

State Senator Catherine Abate has a solid reputation—as David Dinkins's corrections commissioner, she won over people disinclined to be in the ideological corner of a longtime member of the Village Independent Democrats. She's also covered her political bases pretty well, having affiliated herself with victims' rights causes over the years. Her problem is likely to be that one of the unavoidable duties of being a state senator is casting votes that can be used against you, particularly by an opponent who's been sitting in his law office for four years.

Oliver Koppell actually was the attorney general for a little while there, named to the office by the State Legislature after Robert Abrams vacated to run against D'Amato in 1992. Evidently, he feels he never finished the job, and so he wants it again. Ancient Chinese proverb: Once the voters have decided they didn't think enough of the job you did to re-elect you, there's little reason to believe they'll have you back.

● Finally, the Senate race in 2000. Last Monday, the *Daily News* ran a planted gossip item that virtually served notice on Pat Moynihan that someone wants him out of the way so Andrew Cuomo can run for his seat. A.C. is apparently a real star in the Clinton firmament.

He is, of course, married to a Kennedy as well. I've wondered lately whether RFK Jr. would look at a Senate race—I saw him give a speech four months ago on the environment that was the best political speech I've heard in years. But he's probably not up for starting a family feud, and his little boost for Pataki won't win him many fans among Democratic county leaders, so he'll probably stick to lawyering. That, to quote a scion of a well-known political family, is not a great thing for the Democrats, but at this point, that's the reality. ■

RENE CHUN

Shelter Porn

Design buffs are mad for 'Wallpaper,' the magazine that takes you inside homes that don't really exist to visit with people who don't really exist, either. Hey, it* looks great.

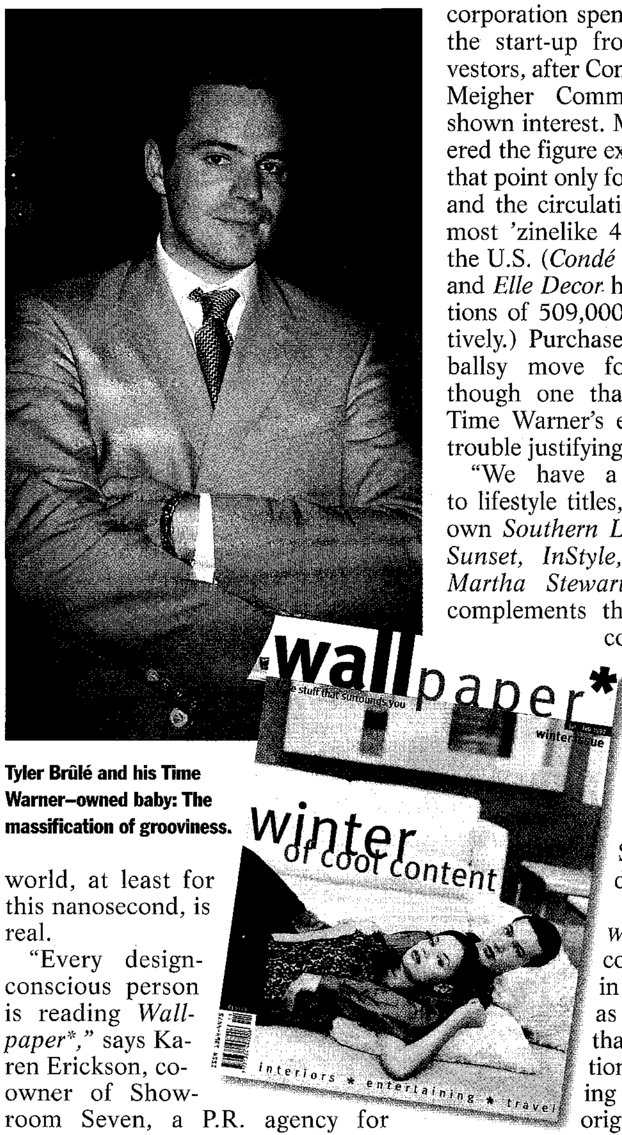
A YOUNG COUPLE, CLAD IN DEsigner underwear, strikes a postcoital pose on a rumpled bed. Captured in a semicrunch posture, the young man has abs that pop out in bas-relief. The girl, who looks like a generic Victoria's Secret model, leans into the crook of her bedmate's arm. In the foreground, a television screen emits electric-blue light. The copy below the photograph reads: "It's obvious that she has the same taste in men as she has in her TVs. That's why she loves the NEC Multisync LCD projection system, it's big and it's got great definition."

That's not an ad. It's an article in the Brit style bi-monthly *Wallpaper**, which is creating the biggest commotion in the design community since Philippe Starck unveiled his "waterfall" urinal at the Royalton.

The magazine was launched a year ago and has been publishing since July under the unlikely umbrella of Time Warner. Unlikely because *Wallpaper**, really an interior-design magazine, comes across as a survival manual targeted to a generation weaned on MTV, Bret Easton Ellis novels, and Calvin Klein ads.

"*Wallpaper** is about primal needs: a roof over your head, nourishment, and a thirst for knowledge," says Tyler Brûlé, its 28-year-old founder and editorial director. "Of course, it's dressed up a bit. You need a conduit on the page—a cute boy or a good-looking girl."

Breaking the mold of conventional shelter magazines, *Wallpaper** doesn't shoot existing homes but composes new ones from scratch and fills them with Gucci-clad models. These are virtual interiors, meticulously constructed from storyboards put together by the magazine's editorial team. (It's a step beyond what Anna Wintour did a decade ago on the cover of her *H&G* debut, which featured models in Lacroix dresses artfully arranged like exquisite props around a manicured garden.) In *Wallpaper**, the rooms are fake. The people are fake. The impact on the magazine world, at least for this nanosecond, is real.


wallpaper*
the stuff that surrounds you
winter issue
winter of cool content
interiors * entertaining * travel

Tyler Brûlé and his Time Warner–owned baby: The massification of grooviness.

"Every design-conscious person is reading *Wallpaper**," says Karen Erickson, co-owner of Showroom Seven, a P.R. agency for fashion designers. "It's the new magazine for the next millennium!"

"*Wallpaper** is for anyone who wants to capture that late-seventies Halston–and–Elsa Peretti lifestyle, or for those who grew up watching *The Avengers* and fantasizing about being Emma Peel," gushes Simon Doonan, creative director of Barneys. "*Wallpaper** is the massification of grooviness!"

The people at Time Warner apparently think so, too, though they probably would have phrased it differently. The corporation spent $1.63 million to buy the start-up from Brûlé and his investors, after Condé Nast, Fairchild, and Meigher Communications had also shown interest. Many observers considered the figure extravagant given that at that point only four issues had appeared and the circulation was an anemic, almost 'zinelike 45,000—with 8,000 in the U.S. (*Condé Nast House & Garden* and *Elle Decor* had, as of June, circulations of 509,000 and 443,000, respectively.) Purchase price aside, it was a ballsy move for the conglomerate, though one that Norman Pearlstine, Time Warner's editor-in-chief, has no trouble justifying.

"We have a strong commitment to lifestyle titles," Pearlstine says. "We own *Southern Living, Coastal Living, Sunset, InStyle,* and, until recently, *Martha Stewart Living. Wallpaper** complements this lineup nicely." He considers for a moment. "Granted, it's a little more hip than our other properties."

Indeed. *Wallpaper** has about as much in common with *Southern Living* as Claudia Schiffer has with Wendy the Snapple girl.

*WALLPAPER** IS SOLD IN 40 countries and is regarded in the magazine business as a "category buster"—that is, it defies classification because there's nothing remotely like it. But its origins are modest.

Brûlé, a Winnipeg-born journalism-school dropout, relocated to the U.K. in 1989, where he held a series of broadcasting jobs and wrote freelance celebrity profiles and style stories. In 1994, searching for more serious subjects, Brûlé took an assignment from *Sky* magazine to go to war-torn Afghanistan—albeit to do "poppy, glamorous reportage." But the car he was riding in, in Kabul, was riddled by sniper fire; Brûlé was wounded in both arms.

Laid up in a London hospital for a

Photograph by Rose Hartman.

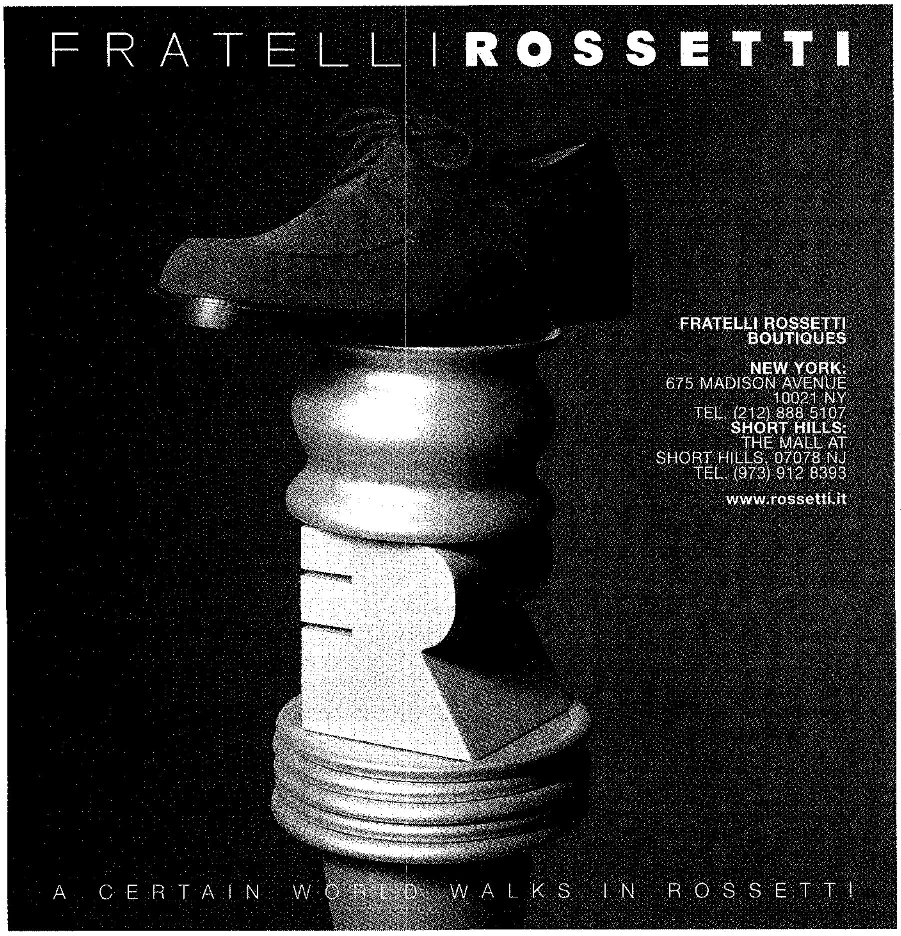
month and heavily medicated, Brûlé passed the time looking at glossy British magazines like *Arena* and *The Face.* After one particularly vivid morphine-induced dream, he had his epiphany: Not all young people were interested in Oasis and club drugs and the latest Nike trainer. There was a more sophisticated, untapped audience out there, an audience with an appetite for the better things in life: Stainless-steel ranges. TSE cashmere sweaters. Flying first-class to Macao to see Thai boys table-dance. From such notions, great magazine ideas are born.

In January 1996, Brûlé shopped his black-and-white photocopied prototype around, securing advertising commitments from the Gap and Ralph Lauren. Early financial backers included an Austrian publisher, designer Patrick Cox (Brûlé's then boyfriend), and Brûlé's mother—"Mom" is still given "special thanks" on the *Wallpaper** masthead. Last autumn, having raised £500,000, Brûlé began publishing his style manifesto out of his London house. But he was thinking globally from the first: *Wallpaper** appeared in London, New York, Tokyo, and Sydney, anywhere hedonistic young people happened to live. Although the magazine received air-kiss reviews from the fashion and design communities—Brûlé was quickly dubbed "the Martha Stewart of Britain"—it was struggling financially.

"I was at a dinner party, and Liz Tilberis and Tom Ford came up to me and told me how much they loved *Wallpaper**," Brûlé says, remembering those lean months. "Quite a heady experience. But at the end of the evening, everybody filed into their limos and drove away. I walked home. I didn't even have enough money for a taxi."

That's no longer a problem. Brûlé's contract with Time Warner gives him the option to develop new magazines, and he's thinking beyond that. "I would love to do a *Wallpaper** television show," he admits. "Of course, it would have to be shot in 35-mm., and I would need the best cinematographer and production designer money could buy." Any particular time slot? "Oh, it wouldn't actually be on *television*," says Brûlé. "It would only be shown in movie theaters. Twice a year."

Meanwhile, *Wallpaper** is expanding to eight issues next year. Ad pages are up, and the magazine in demand,



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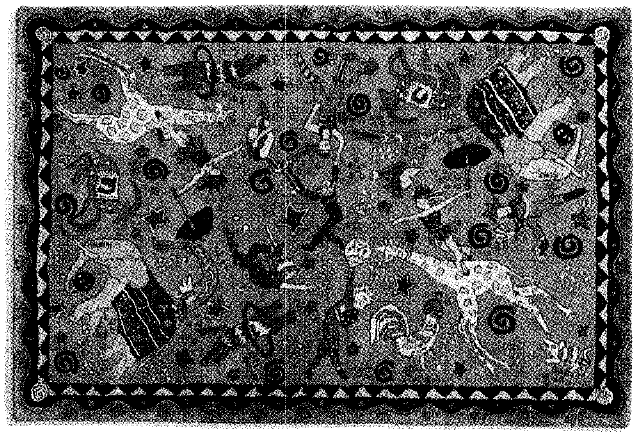

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selling out routinely at places like Rizzoli and Hudson News. "People want to see themselves in a life inhabited by glamorous surrogates," observes media analyst Todd Gitlin of NYU. "This suggests an inner shallowness. It would be disturbing if it weren't so amusing."

If *Wallpaper** won't be making its mark with investigative journalism ("Last summer I had this recurring daydream that had me striding out of the office early on Thursday afternoons looking tanned in a sharp Jil Sander shift," reads the opening line of a recent travel piece), that's fine with Brûlé. He's happy to aim his "indulgent" and "decadent" (his words) magazine at a non-gender-specific, 27-to-37 demographic.

"You won't see a heroin-chic girl or a boy with a broken nose and bad skin from the East End of London," says Brûlé. "I just want cute boys and good-looking girls. They might look like they do coke, drink martinis, possibly take a bit of ecstasy. But they definitely do not look like they shoot up in a back alley. *Wallpaper** is an exercise in optimism."

Salesmanship, too. Everything that shows up in a photograph gets a shopping credit. The all-but-imperceptible line separating editorial from advertising extends to the art direction. Going even further than Fabien Baron's early issues of *Harper's Bazaar, Wallpaper** presents ads and editorial that are often indistinguishable from one another.

"We don't run crap ads," says Brûlé. "If you're not an appropriate advertiser, you don't get in the magazine. Everything is full-page, or don't bother." Those who do bother get *Wallpaper**'s full support, about which Brûlé is unapologetic.

"At least we're honest about it," he says. "I'll sit down with Saks and say, 'You should be in our magazine.' So what if we put an advertiser's £16 sandals on an editorial page? We certainly won't photograph a closet full of Chanel shoes and call it editorial, like some fashion magazines do. Please!"

But he will moonlight as editor of *A&F Quarterly,* the new Abercrombie & Fitch mail-order catalogue that repackages *Wallpaper** material to appeal to A&F customers.

"*A&F* is a catalogue masquerading as a magazine," says Brûlé with a sigh. "Americans get so uppity about this kind of thing. I'm not editing *The Economist* here. I'm selling product." ■

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INTERIOR DESIGN 1997

BRINGIN' IT ALL BACK HOME

GRAB A SCUFFED-UP CLUB CHAIR. YOU'RE ABOUT TO FIND OUT HOW THE FOLKS who tell us how to slipcover our sofas, pick the right crown moldings, and prune the hydrangeas—the folks who tell us *how we should live*—really live themselves. They're the editors-in-chief, the creative directors, and the style arbiters of the glossy magazines that dictate good taste to the rest of us. And it's their job to know what a knock-'em-dead house looks like. Which is why we asked them to show us theirs. ■ Lots of surprises. **LOUIS OLIVER GROPP** of *House Beautiful,* for instance, lives in an apartment, and if your passion is the fifties, it's quite beautiful. **DONNA WARNER** of *Metropolitan Home* goes home to horses and a huge kitchen in very non-urban Fairfield County every night. **MAYER RUS** of staid old *Interior Design* is a fan of both flokatis and fiber-optic-spray lamps from the seventies. But *House & Garden*'s **DOMINIQUE BROWNING** lives up to her billing with both a House (a shingle in Westchester) and a Garden (thick with wisteria and climbing roses). And **DOROTHY KALINS** of *Garden Design* works her own East End beds and planned her grape arbor with a stick in the sand. **WENDY GOODMAN** of *Harper's Bazaar* lives in a veritable bazaar of vivid textiles. And **JOSEPH HOLTZMAN**, serious aesthete and gutsy founder of the new magazine *nest*, obsessively feathers his own with pattern and fine art. *Elle Decor*'s **MARIAN McEVOY** is equally preoccupied—she glue-guns seashells to her walls in the middle of the night. Yes, it's a small design world, too: **GAEL TOWEY**, *Martha Stewart Living*'s creative director, whose walls are *MSL*'s color lab, had an obstetrician grandfather who delivered Martha. ■ What do they have in common? They're all do-it-yourselfers. None has used a decorator. They hit the fleas and thrifts (when they have the time, which most of them don't). They buy things from photo shoots. It's convenient, and they probably get wholesale prices. None embraces industrial metal. And most don't try to sweep traces of their families under the sisal. What do they wish for? More time to enjoy it all. Like us.

BY TIMOTHY JACK WARD

PRODUCED BY JORDAN SCHAPS

TEXT BY CAROL PRISANT AND TIMOTHY JACK WARD

ASSOCIATE PRODUCER MICHAEL GREEN

GAEL TOWEY

I N T E R I O R - D E S I G N   G U R U S

HIGH STAKES: Gael, Stephen, and their son and daughter pick beans in their Dutchess County garden. STRIPE SEARCH: The flea-market sofa (right) was slipcovered a long time ago in an awning stripe found on the Lower East Side. The black-and-white photos came from Towey's maternal grandfather. "He was very strict, but his pictures treat his children in such a heroic manner. When he died, I went looking for the negatives."

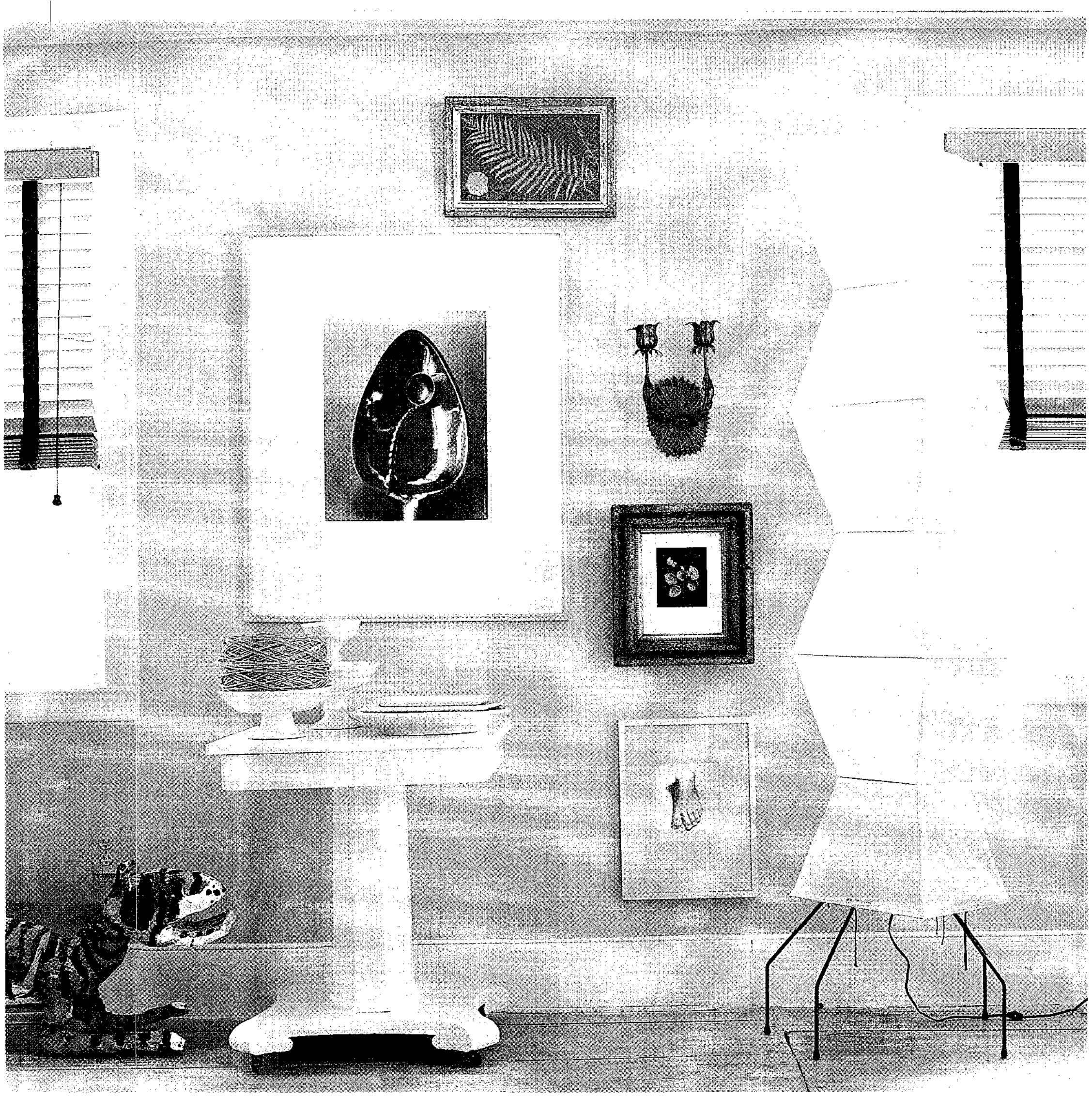
CREATIVE DIRECTOR, MARTHA STEWART LIVING

“THOUGH WE'VE ONLY BEEN HERE SIX YEARS, OUR ROOMS HAVE BEEN EVERY CONCEIVABLE color,” says Gael Towey, who weekends at this Dutchess County farmhouse with her husband, designer Stephen Doyle, and their two kids. As *Martha Stewart Living*'s creative director, Towey is charged with overseeing the house brand; her home serves as the empire's informal test lab. That explains why, for instance, the paint job and bedsheets she lives with are in those déjà vu eggshell hues. (Doyle chips in, too; among other things, he came up with the packaging for Stewart's Kmart sheets.)

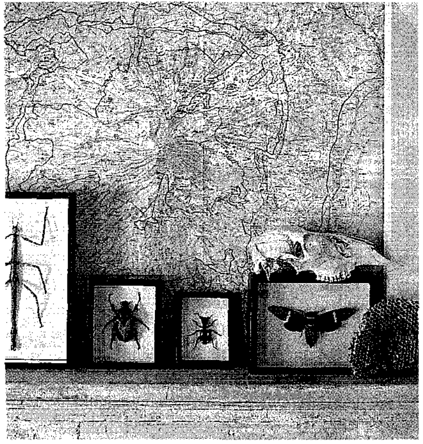
The house is a monument to the magazine's greatest moments. Stewart turned her readers—and Towey—onto McCoy pottery five years ago. Hence the groaning sideboard of green-blue vases and bowls in Towey's dining room. Metal furniture from doctor's offices, carefully matted photographs, pressed ferns—all have seen action in the pages of *MSL*.

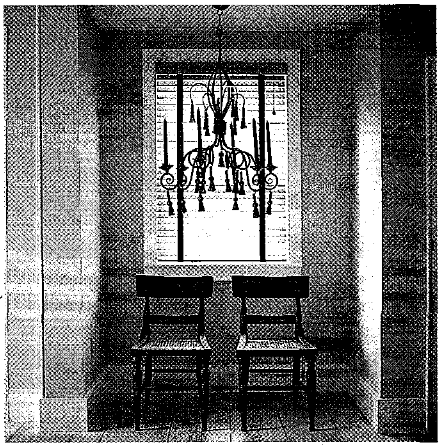
Towey's junk-store furniture tends to be sculptural forties and fifties pieces, even if the house is more about shape, pattern, and arrangement than period. This extends to the blinds, which Towey prefers because they're “so graphic, and the light they create is so beautiful.” Still, she concedes, “they're a very Martha thing—all over her house in Westport.”

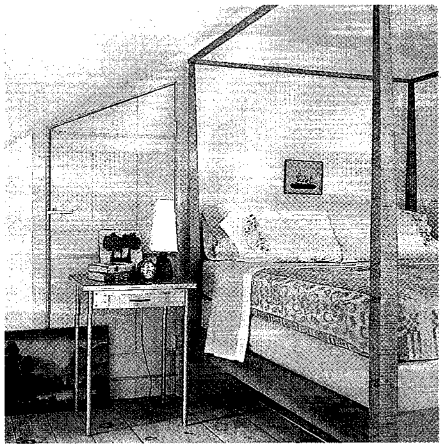
PHOTOGRAPHED BY WILLIAM ABRANOWICZ



ADVANCED PLACEMENT: "I like hanging pictures in surprising ways, because it makes you look at them," says Towey. (Note the foot near the baseboard.) The spoon was shot by Maria Robledo, who does a lot of work for *MSL*. Towey and her husband mixed the pewtery paint used in the dining room themselves.







THE ROOM IS BUGGED: Left, it's a tradition for Towey's husband to give her a framed specimen every Christmas. The maps are of places she's been or wants to see; this one's of Mount Etna. The deer skull is "homegrown," found on the property. WINDOW OF OPPORTUNITY: Center, two Baltimore chairs in the dining room "are our only nice furniture," says Towey, incredibly. The tasseled chandelier in silhouette was purchased on a trip to Italy. OFF-TRACK BEDDING: Right, an antique blanket makes hospital corners with sheets from Martha Stewart's Everyday line in Towey's bedroom. She picked up the medical table at a flea market in Chatham, New York.

BLUE PRINT: Towey's kids made the one above using a kit ordered from an ad in the back of one of those scientific magazines—and the Costa Rican sun. (Leaves don't come this big in New York.) In the dining room, Towey painted her grandfather's sideboard white because, she says, "I had to make it be a shape and not a color." The chair is a Thonet. ATLAS SHRUGGED: The family room (below) is papered with maps. Nests, honeycombs, and all manner of foliage find their way onto the mantel: "It's part of our city-slickerness that we observe and find things on our land that others might overlook," says Towey. The nickel-plated fire screen and irons were designed by Stephen Doyle and his friend Miguel Oks.

FIRST GREAT OBJECT SHE BOUGHT

"A Kathe Köllwitz etching restrike, but it's far too depressing to hang."

COVETED SPACE

Donald Judd's kitchen (now overseen by the Chinati Foundation).

HOUSE SHE'D LOVE TO SHOOT

Carl Linnaeus's "very eccentric" house in Sweden, where botanical prints cover all the walls.

DECORATING CLICHÉ THAT DIDN'T WORK

Sea-grass carpet glued down in her New York apartment; "it looked like hell after a year." Also, bed skirts: "I hate them."

BEST BARGAIN SHOPPING

The Bottle Shop in Millbrook "is a ratty junk store on Route 44 where I found two fabulous blue McCoy urns for $25." Also, U.S.E.D. on Perry Street and the Tepper Galleries.

GREATEST LOW-BUDGET TRICK

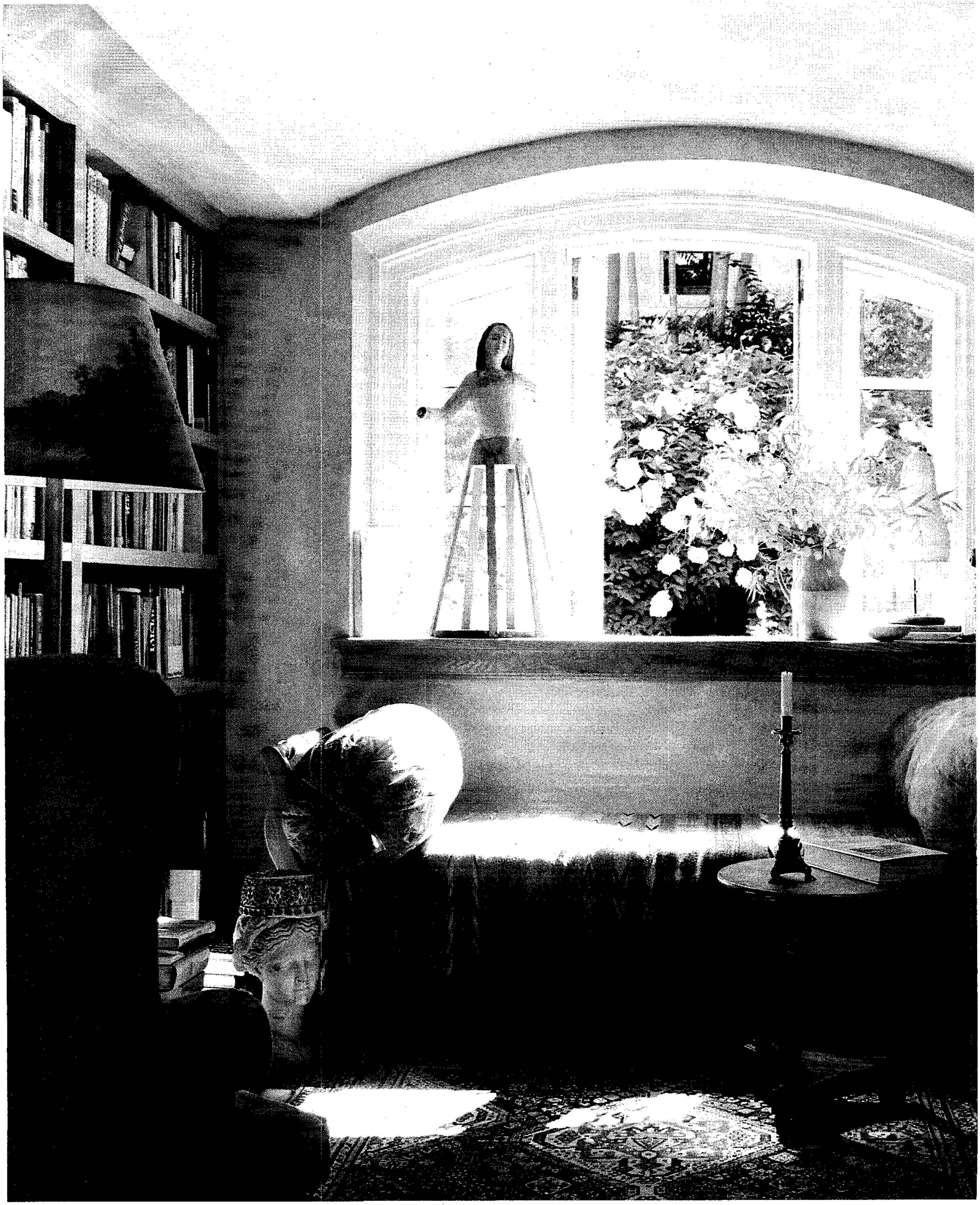
"Color on the walls or painting a distressed piece of furniture always gives interest to rooms."

MOST COMFORTABLE FURNITURE IN THE HOUSE

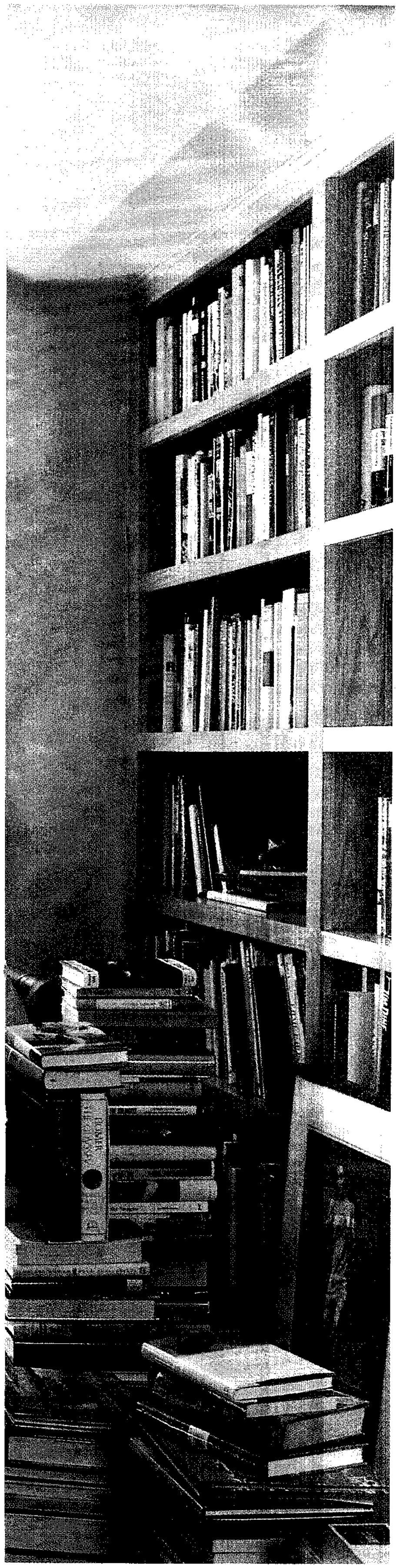
Her Crate & Barrel pencil-post bed.

CAN'T LIVE WITHOUT

The dining-room table made of old bird's-eye maple that seats ten to twelve, from Theron Ware in Hudson, New York.



BIG-STACK ATTACK: A Puerto Rican santo presides over the most seductive reading spot in the house—a plumply bolstered daybed in the library. And what's a library without a bust? The one on the floor is "*not* an antiquity," says Browning, which is probably why it's wearing a silly silk cap from India.



Hair and makeup by Genevieve for Sally Harlor.

DOMINIQUE BROWNING

INTERIOR-DESIGN GURUS

EDITOR, HOUSE & GARDEN

WHEN DOMINIQUE BROWNING MOVED INTO THIS turn-of-the-century shingle in lower Westchester eleven years ago, it was in a state of genteel disrepair. (That's assuming six different kinds of flocked wallpaper—in one room—and bare fluorescent lights over each window could ever be considered genteel.) First, she painted all the rooms white. But then the forties paint job underneath rebelled, and her pristine walls began to bubble and peel. She tried decrepit chic—briefly. But she was itching to get it right, and eventually arranged for the entire premises to be exfoliated and painted a soothing Nile green.

Browning, who lives here with her two young sons, reads a lot—in the pillow-strewn living room, by candlelight beneath the bower of a side porch, on a sun-soaked Mexican daybed in her overbooked library. Pride of place goes to books, but the house is also strewn with mementos of five years spent in Austin as an editor at *Texas Monthly*—a Navajo blanket from Santa Fe in the library, the watercolor in the living room of Barton Springs, a municipal aquifer-fed swimming hole that Browning remembers as one of the most magical places in the world. "It was a great hangout, and a kind of sacred spot," she says fondly. "It gets so hot in Austin that your sneakers melt."

PHOTOGRAPHED BY ERIC BOMAN

DOMESTIC BLISS: Browning, with one of her sons in her Westchester garden.

FIRST GREAT PIECE OF FURNITURE SHE OWNED
A Steinway upright she was given right after college.

COVETED SPACE
A courtyard garden at the Bel-Air Hotel in Los Angeles.

HOUSES SHE'D KILL TO SHOOT
Bill Gates's new house in Seattle and Eric Clapton's house in England.

GREATEST CHEAP DECORATING TRICK
Books; rocks from beaches and rock shops.

MOST EXPENSIVE (BUT WORTH IT) THING SHE EVER DID
Tracked down the artist of a floral still life on exhibit at the Houston Museum of Fine Art and bought the painting.

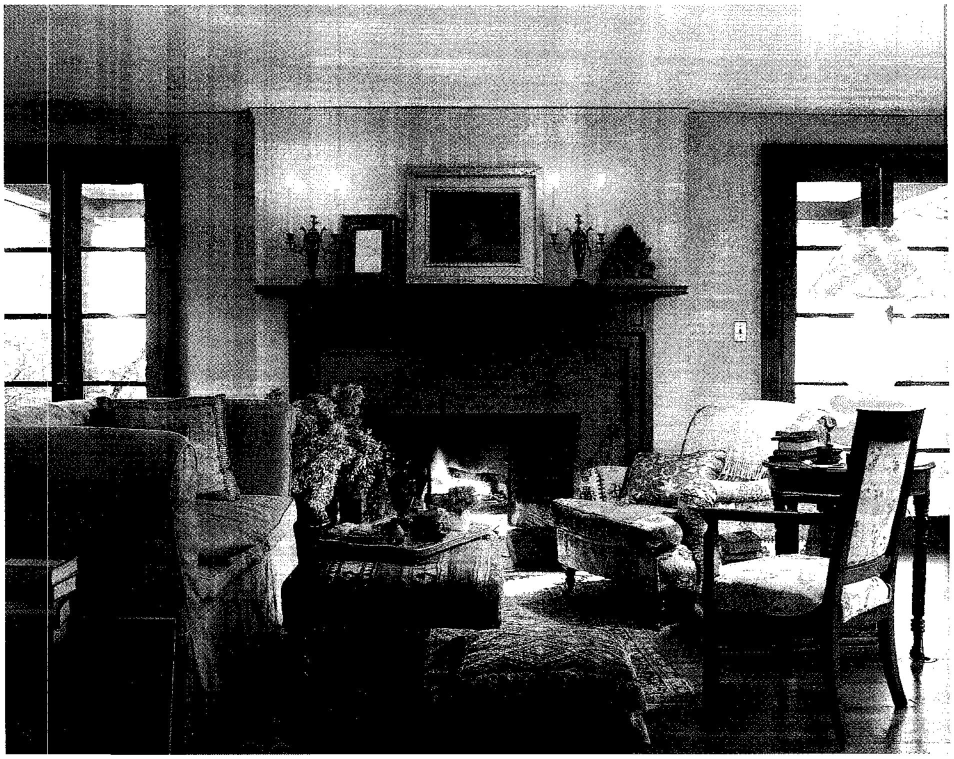
MOST COMFORTABLE PIECE OF FURNITURE IN THE HOUSE
A ten-year-old "Standard" armchair from George Smith.

MOST INFLUENTIAL DECORATOR OF THE CENTURY
T. H. Robsjohn-Gibbings.

FAVORITE GARDENING BOOK
The Gardener's Bed Book, by Richardson Wright.

ON A DESERT ISLAND, SHE'D WANT
A library.

MISSION CONTROL: Browning had saved clippings of architect William McDonough's work for years before finally signing him to do her kitchen (above). The floors are a sturdy Michigan limestone, the table and chairs are reissued Stickley, and the big walnut cupboard conceals Browning's secret: "a very big china fetish."



THE PILLOW LOOK: Above, a lioness painted by artist Dean Richardson guards the hearth and "the boat," which is what the family calls the roomy, slipcovered leather sofa. Browning believes in durable furniture, and the floor cushions were made from woven saddlebags: "The more this stuff gets used, the better it looks." THE DAYS OF VINES AND ROSES: Browning recently prettied up the bed outside the library window (opposite) with New Dawn climbing roses, clematis, and wisteria. It had been the holding pen for odd botanical bits and was looking "pretty ratty" before Stephen Orr, who works in the magazine's gardening department, stepped in with annuals and plants Browning had never used before—like joe-pye weed.

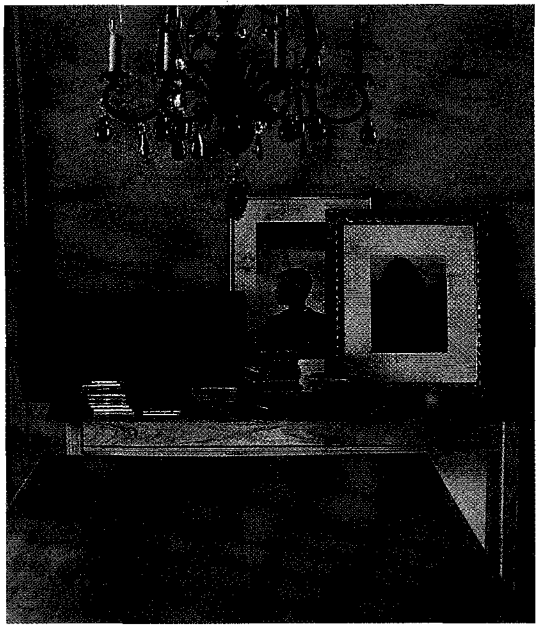
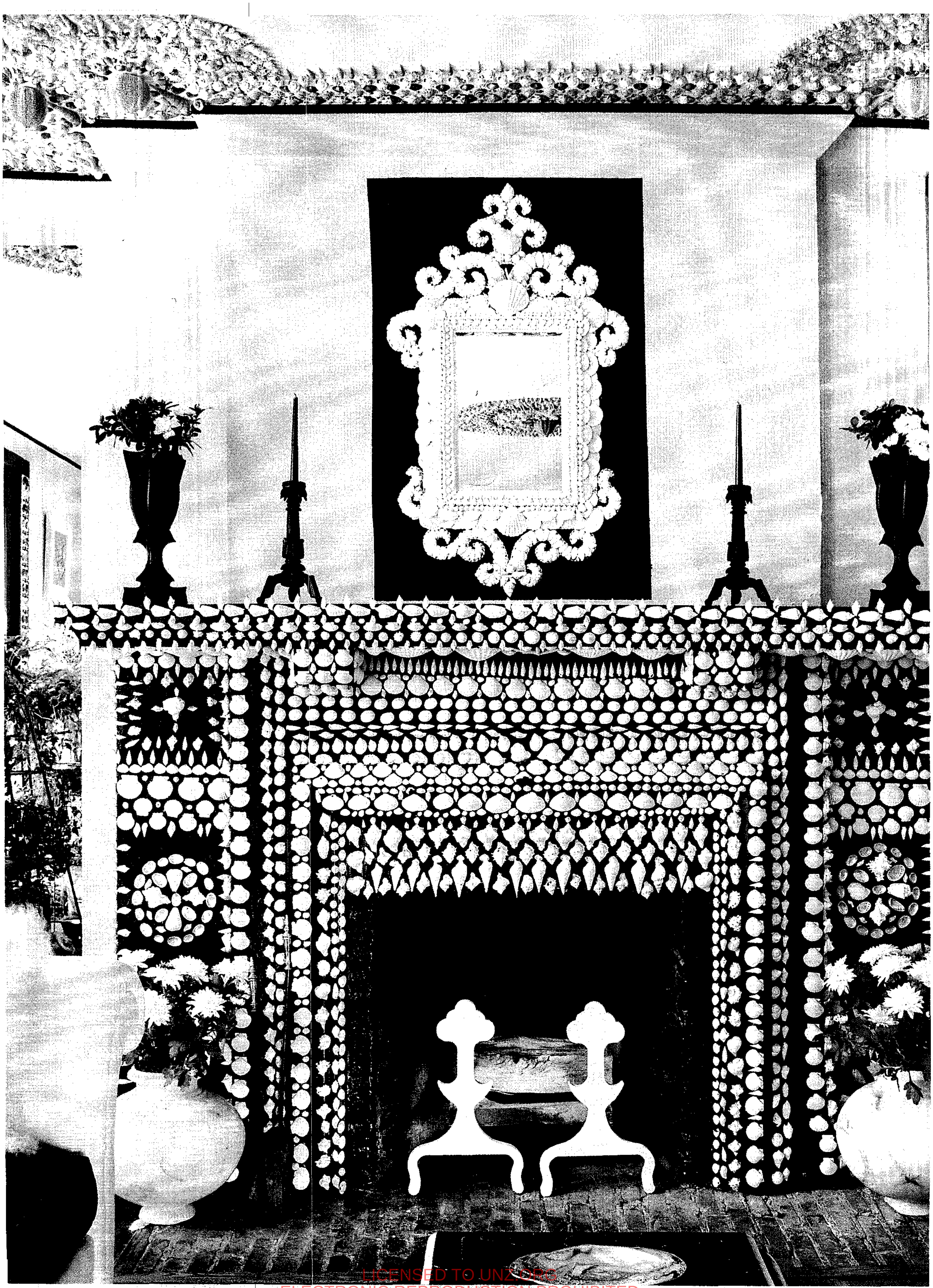


PHOTO-FINISHED: A Steichen still life and a portrait of one of Browning's sons by *Rolling Stone's* art director (an old friend from Texas), in the dining room with the "yuppie boom box" Browning takes everywhere; the table in the foreground is Texas pecan. DEUCE COUP: Empire chairs from New Orleans and an Adolph Loos table frame Malou Flato's watercolor of Barton Springs, where Browning swam every day when she was pregnant with her first child—she had no air-conditioning.



MARIAN McEVOY

INTERIOR-DESIGN GURUS

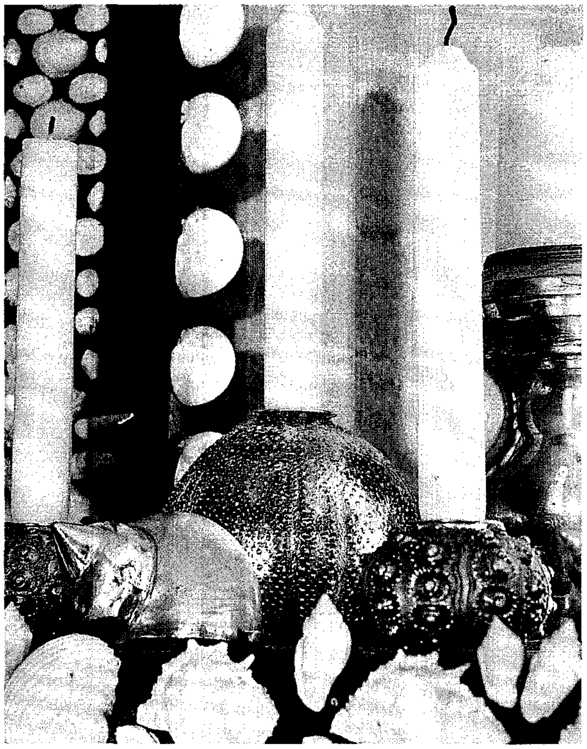
EDITOR-IN-CHIEF, ELLE DECOR

Marian McEvoy would really rather live in the Hall of Mirrors at Versailles than in her one-bedroom apartment near Bloomingdale's. "One vast, knock-down-drag-out space is what I crave," she says. In three years, she's transformed a claustrophobic prewar into a theatrical beach house, tricked out with a few strategic mirrors and filigreed with shells. The scallops, sea urchins, and sundials come wholesale from Florida and California. McEvoy will paint and apply rocaille to anything: period gilt frames, folding screens, dining-room-table tops. "I have no shrink," she declares—"just my glue gun." Little escapes its line of fire.

McEvoy likes yolky yellow walls, grosgrain ribboning, and statement greenery, too. But believe it or not, she's now yearning to move into a "contemporary shell" (interesting choice of words), which she definitely wouldn't furnish with Barcelona chairs. "That," says Marian McEvoy, "would be too easy."

PHOTOGRAPHED BY FERNANDO BENGOECHEA

SHELL SHOCK: The mantel (left) took Marian McEvoy only twelve hours to encrust; the ceiling is a work in progress. She spotted the antique bog-oak candlesticks in her own magazine and bought them over the phone from dealer Niall Smith's sister in Dublin.



THE SHINING: A colony of Christopher Gow's silvered sea-urchin candlesticks (above). WHAT'S WITH THAT CHAIR? The one below was made in the fifties; it's one of a set Marian McEvoy painted and now calls "African Regency." She found them at the Farmington antiques fair.

COVETED SPACE
The oval ballroom in the New York Police Building.

HOUSE SHE'D KILL TO SHOOT
One that Frank Gehry, Richard Gluckman, Emilio Terry, Pauline de Rothschild, and Bill Blass collaborated on.

WHAT NEVER WORKS
Kitsch, "because jokes don't age well—there shouldn't be a smirk around every corner"; matching furniture in rigid arrangements; the hotel-lobby look.

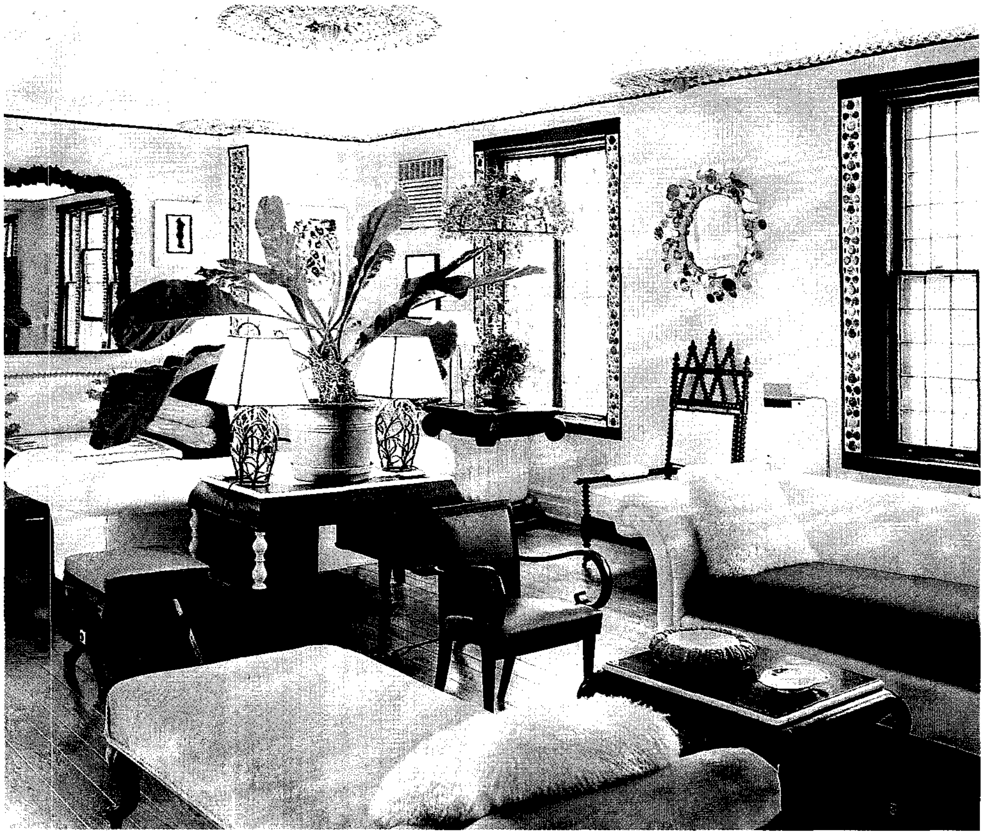
MOST EXPENSIVE (BUT WORTH IT) THING SHE EVER DID
Turning a three-bedroom, seven-closet apartment into a one-bedroom apartment with three closets.

DECORATING CLICHÉ THAT DIDN'T WORK
Curtains. She bought yards and yards of fabric from Canovas that she ended up tearing down and giving away: "If windows are beautiful, they shouldn't be shrouded."

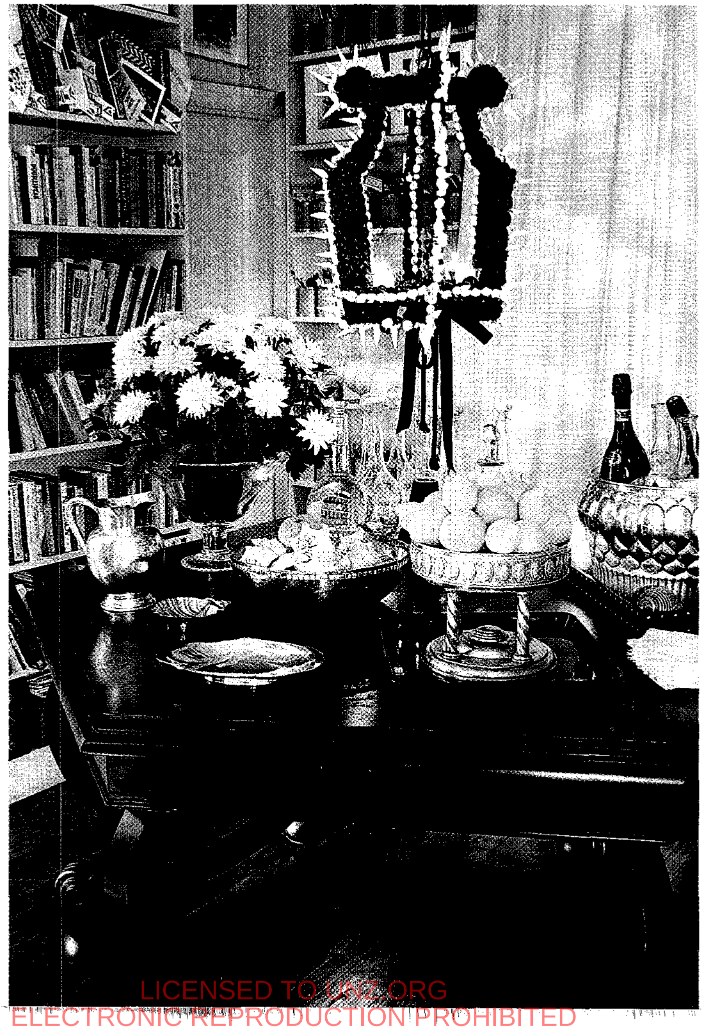
BEST BARGAIN SHOPPING
Home Depot for good-looking sinks; Pier One Imports for napkins and glassware at the beach; Caldor for straw baskets and $2 plates.

MOST COMFORTABLE PIECE OF FURNITURE IN THE HOUSE
A nineteenth-century French daybed she used to sleep on in Paris, now a couch in the living room.

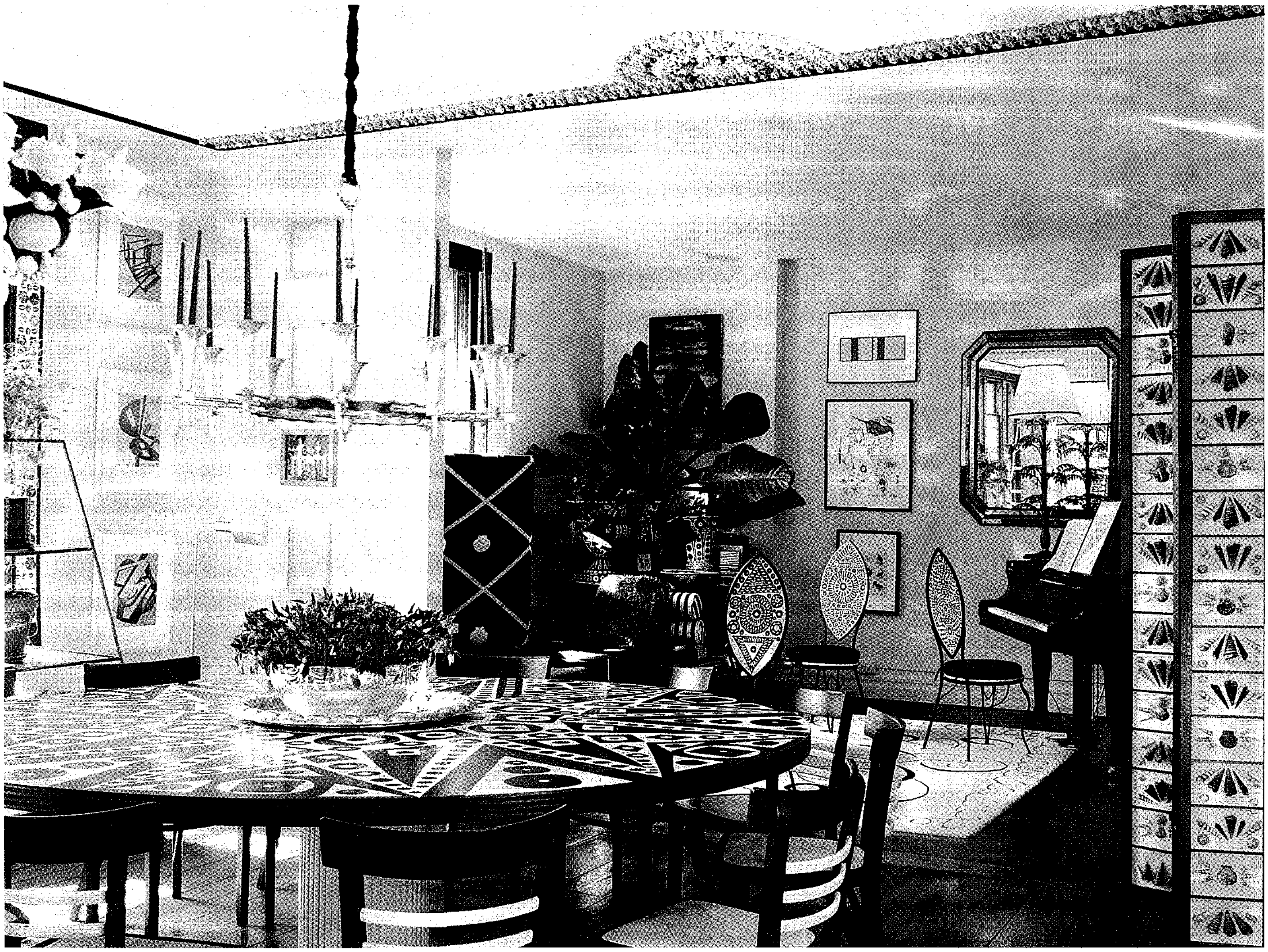
MOST INFLUENTIAL DECORATOR OF THE CENTURY
Jacques Grange.



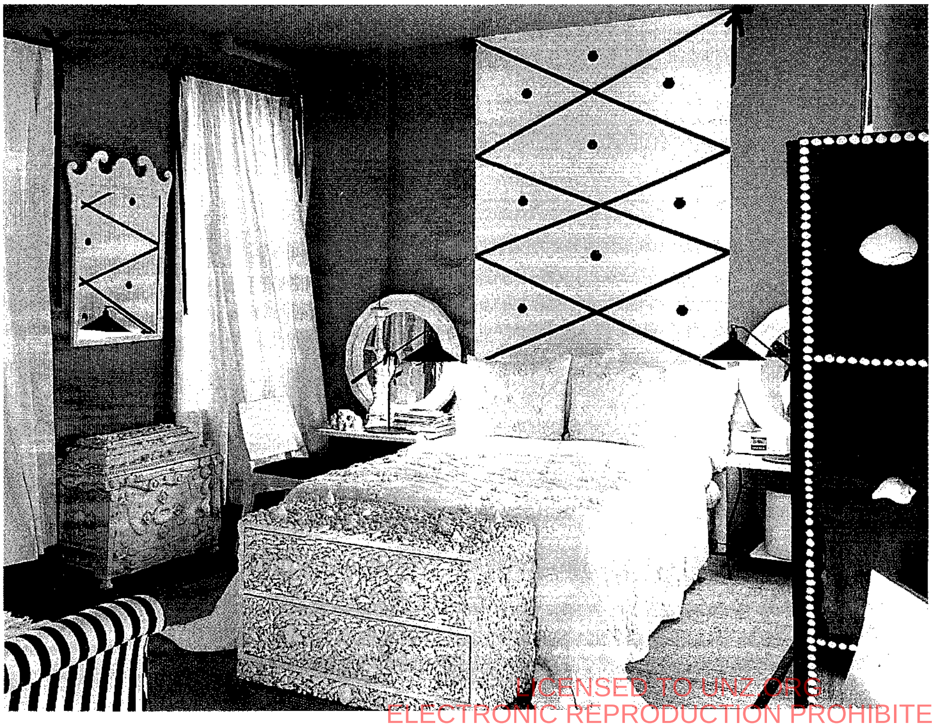
SHIFTING INTO NEUTRALS: The seat of one creamy Baker sofa (above) in the living room has been sheathed in black for the sake of contrast; the spiky neo-Gothic chair behind it was upholstered in sturdy white drop-cloth fabric. Her Mongolian-lamb pillows are "like little poodles," says McEvoy. "They're humorously luxurious." A Sputnik mirror from the sixties is James Bond–organic; McEvoy picked it up at Cove Landing, a shop in Old Lyme, Connecticut.



RAISE THE CARDBOARD LANTERN: McEvoy paved one with snail shells and finished it with a hank of ribbon. Then she suspended it over the massive John Stefanidis table-cum-bar in the hallway.



OUT OF AFRICA? The dining table was custom-made by Donghia (custom-painted by McEvoy) and seats fourteen. McEvoy appreciated the "lethal, articulated" look of this sterling-silver chandelier from France, made in the thirties. The inexpensive parchment screen was stained with tea and studded with black and neutral-colored shells.



BLUE PERIOD: The bedroom walls are painted a "bad girl's Wedgwood blue," says McEvoy, who fabricated the ribboned panel behind the bed and the folding screen. These curtains stay put; they're made of heavy drop cloths.

DONNA WARNER

INTERIOR-DESIGN GURUS

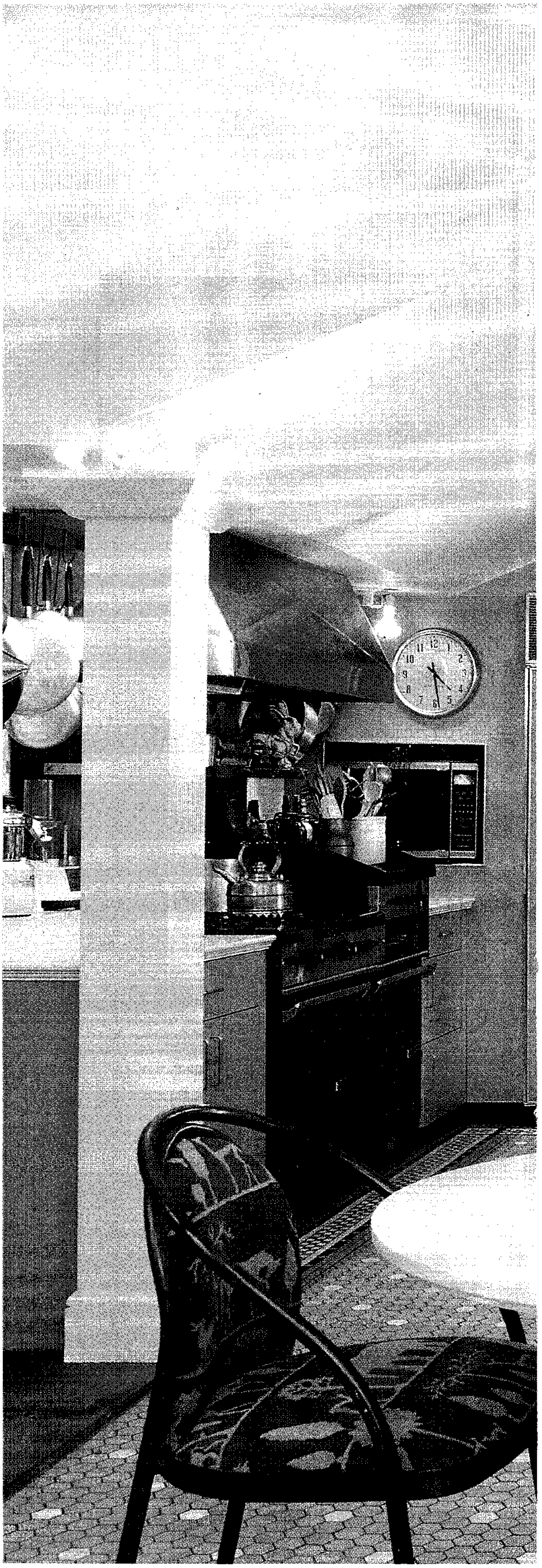
EDITOR-IN-CHIEF, METROPOLITAN HOME

DONNA WARNER'S BARN IN FAIRFIELD COUNTY, Connecticut, is just 35 paces from her kitchen porch. Her two grown daughters remember the time they were in high school and let the horses wander in for a snack, their hooves clackety-clacking across the tiled floor.

Warner was not amused. For hers is a kitchen that is—and always has been—stocked with the best of every appliance. She installed a Garland commercial stove "long before it was chic to have one, and before they learned how to insulate it properly"; the Formica on her custom St. Charles cabinetry melted in one area that got too close.

Glowing above one doorway is a vintage restaurant sign that promises something folksy in neon. And Warner delivers: Overstuffed, overscale couches, club chairs, and ottomans. Richly impastoed Moroccan chests. A Shaker-style bed. And a gallery of portraits in the living room, depicting not her Aunt Minnie and Uncle Max but her beloved horses.

PHOTOGRAPHED BY ANTOINE BOOTZ



Hair and makeup by Raymond Lugo.

HOME
COOKING

GALLOPING GOURMET: A neon sign in the hangarlike kitchen screams HOME COOKING; Warner's had it (and done it) for years. Opposite: At the barn, with Oberon and Pose.

FIRST GREAT PIECE OF FURNITURE SHE OWNED
A pair of andirons she inherited that she admits she finds "ugly and too rococo." They're now in the living-room's fireplace.

WHERE SHE SPENDS MOST OF HER TIME
In the barn with her horses—she collects posters of horses and cats.

WHAT NEVER WORKS
"Everything that matches," like window treatments and dust ruffles in the same fabric.

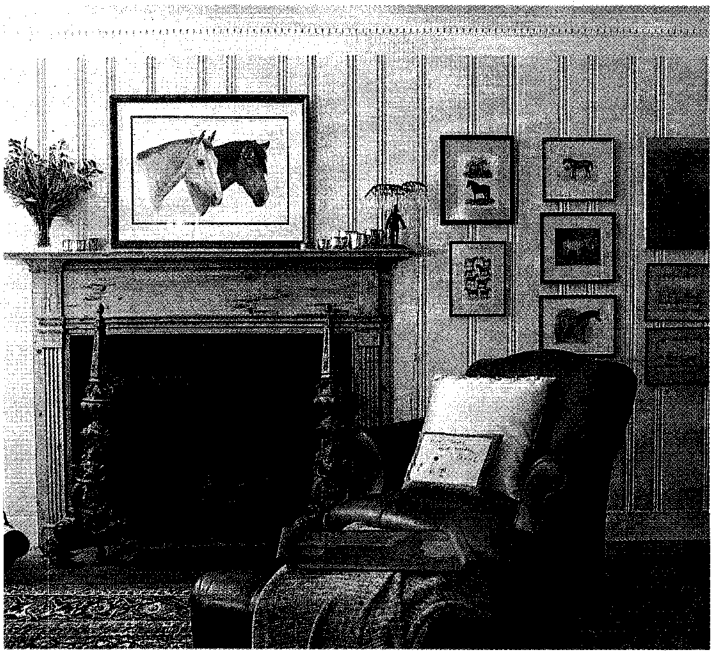
AT THE GARAGE SALES OF TOMORROW
Things with a verdigris finish.

CAN'T LIVE WITHOUT
The dining-room table made out of a leftover piece of Corian: "I'd spent everything on the kitchen and had run out of money."

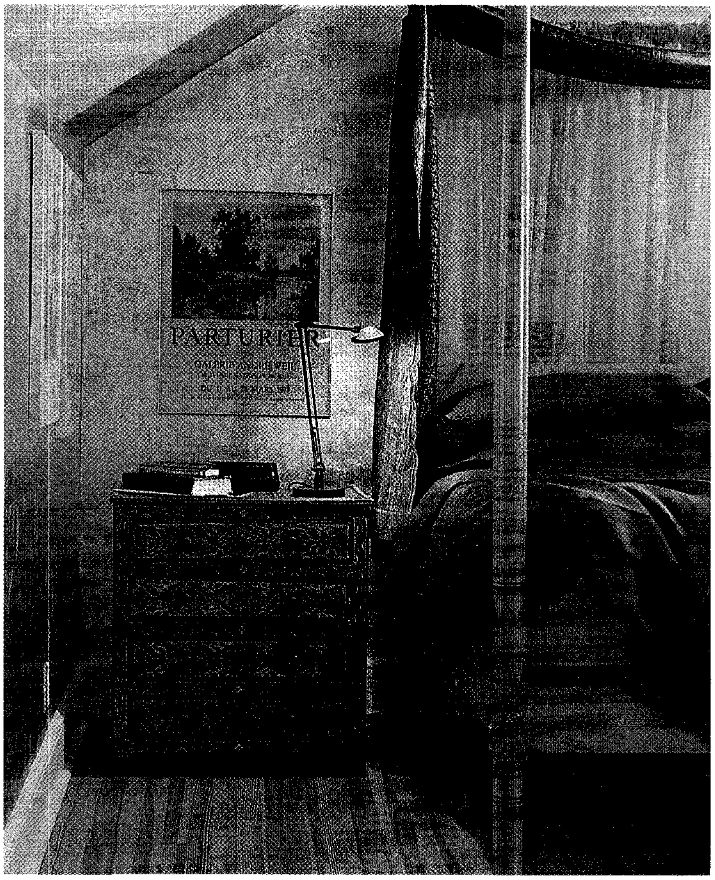
BEST NINETIES PRODUCT
Polarfleece upholstery.

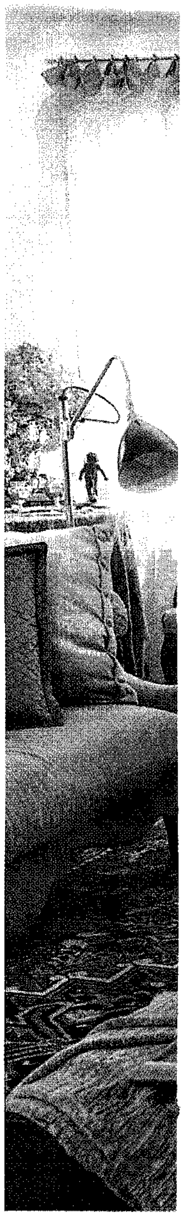
MOST INFLUENTIAL DECORATORS OF THE CENTURY
Sister Parish, John Saladino, Mario Buatta.

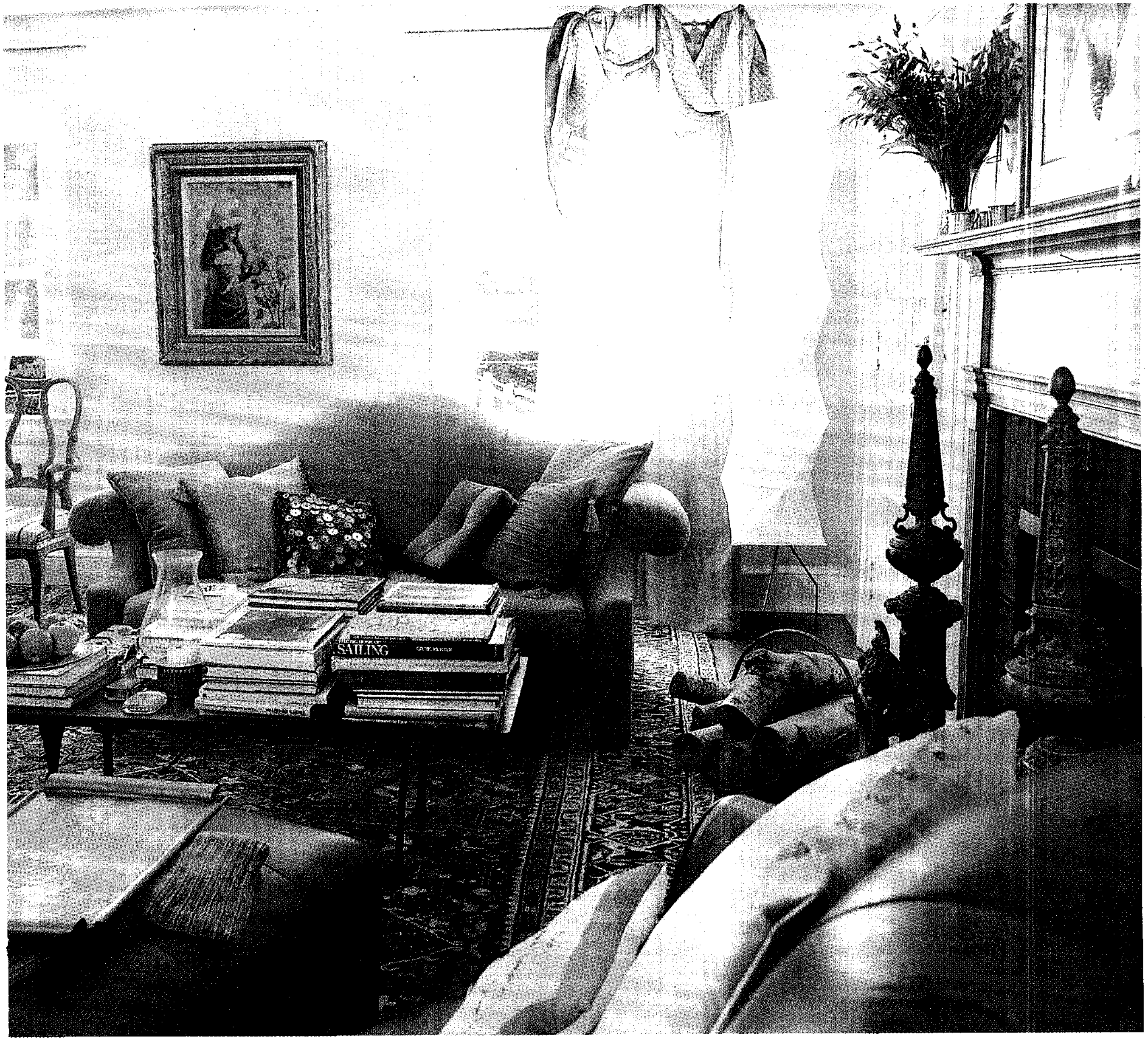
KEEPING AN EYE ON
Interior designers Benjamin Noriega-Ortiz, David Ling, Mil Bodron (in Dallas), and Kate Stamps.



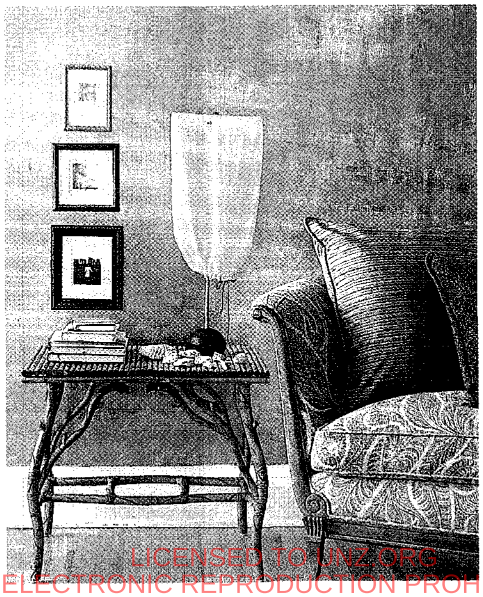
THEY PAINT HORSES, DON'T THEY? The living room is a repository for equinalia jockeying for position on the pine-paneled walls. THE IMPORTANCE OF BEING BURNISHED: Gold leaf (below) makes an otherwise nondescript room gleam; Warner's "Shaker-esque" bed is draped with an antique sari; the Moroccan painted chest comes from Cobweb on West Houston Street.



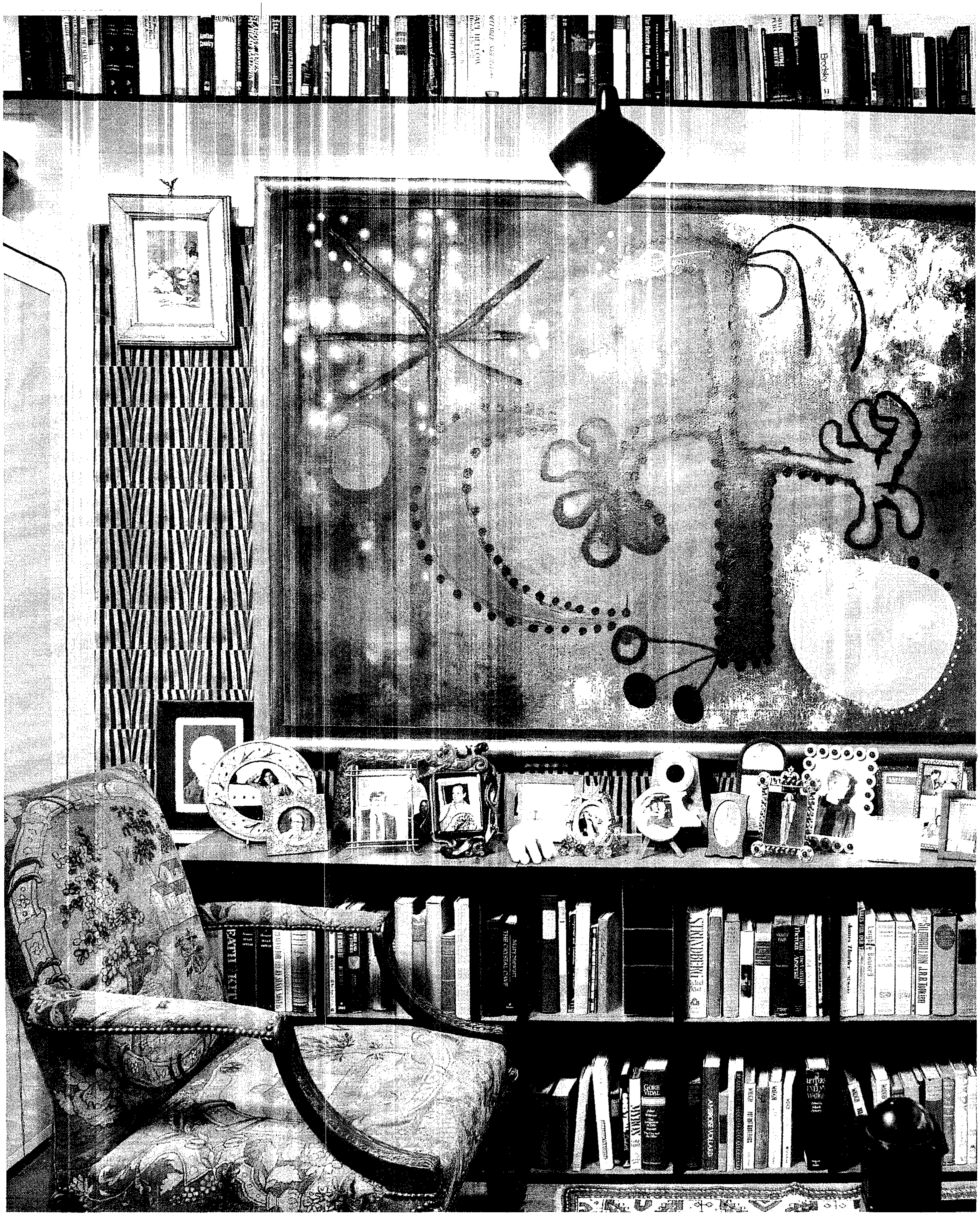




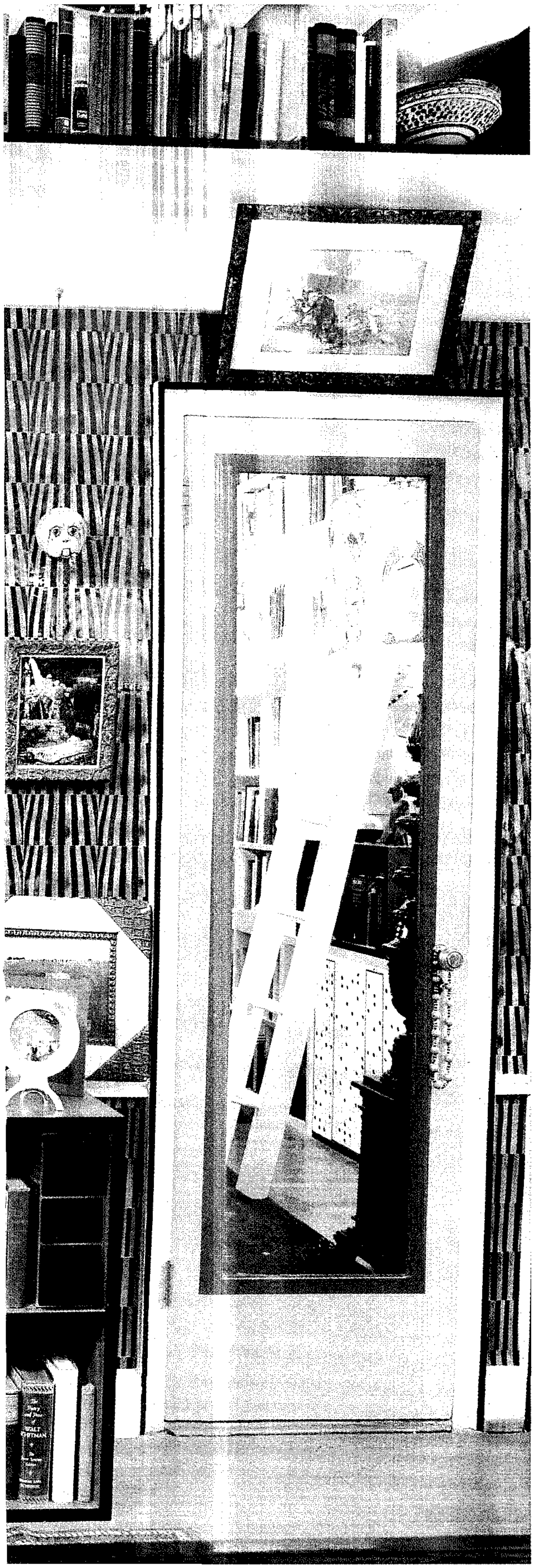
UNCONVENTIONAL WISDOM: The coffee table in the living room is actually a piece of laboratory slate on metal brackets. A friend from the horsey set put it together for her, and it was so heavy, Warner hauled it home in the horse trailer: "I don't think Pose ever shared his trailer with anything quite that interesting." Warner spotted the Noguchi lamp at a cover shoot and snared one; a swagged sari on a window masquerades as a valance.



COLD, HARD CACHE: Her husband's family silver (far left) shines even brighter by the window. FOREVER UMBER: Graduated matted pictures and Noguchi lamp are SoHo tics not indigenous to the state of Connecticut. The twiggy table is by Robert Currey, and the sofa, which came from her parents, has been reupholstered in a warm paisley. Warner needed all of Thanksgiving weekend to copper-leaf this bedroom wall with four-inch squares.



ULTERIOR MOTIFS: Above, Holtzman spackled the bedroom with 3,000 laminated photos of a green pattern in close-up—and a Miró. The bar code of books is stored way up by the ceiling. HOLES IN THE WALL: Opposite, a Wiener-Werkstätte-esque pattern has been drilled into closet doors.



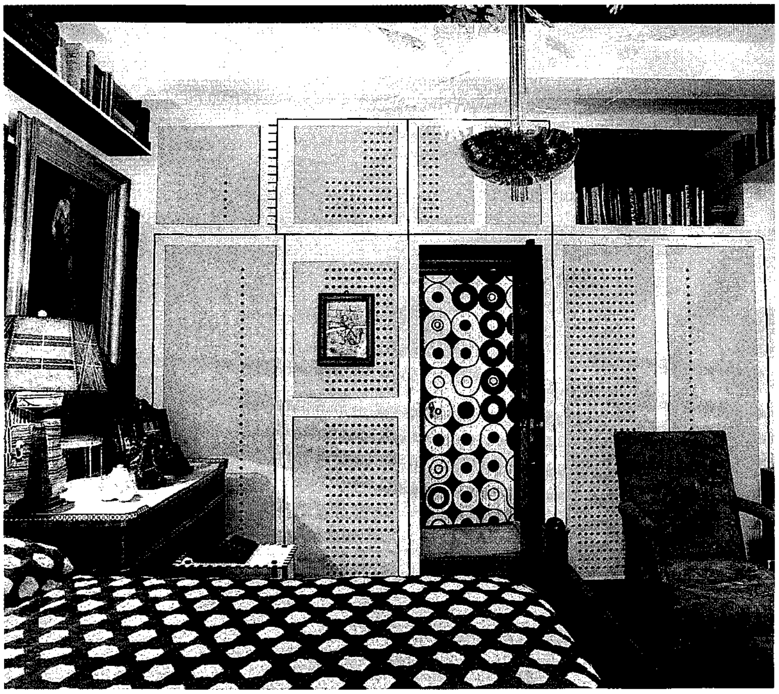
JOSEPH HOLTZMAN

INTERIOR-DESIGN GURUS

EDITOR-IN-CHIEF, NEST

JOE HOLTZMAN, THE PROUD (AND SOMEWHAT NERVOUS) new father of *nest* magazine, was the victim of a childhood spent in a ruffle-deprived, lamp-free, contemporary house. Coming of age in Baltimore, he pored over shelter magazines and ultimately blossomed into a passionate aesthete—utterly discriminating and fixated on patterns, lamps, and slightly eccentric but resoundingly great objects. In the fifteen years he's lived in this rent-stabilized one-bedroom apartment on the Upper East Side, he has created "an undergrowth of lurking and peeping things awaiting notice." Slathering the walls and ceilings with Klimtian dazzle, crafting lampshades out of Dalí-designed textiles, Holtzman compulsively refines his own surroundings. And now, with the publication of his own magazine in November, he has become the avant-guardian of the Neo-Aesthetic movement. William Morris buffs, take note.

PHOTOGRAPHED BY ANTOINE BOOTZ



FIRST GREAT PIECE OF FURNITURE HE BOUGHT At age 13, a pair of George II chairs from Alistair Stair.

COVETED SPACE The cube-shaped Stone Hall designed by William Kent at Houghton Hall in East Anglia.

HOUSE HE'D KILL TO SHOOT Salman Rushdie's London "prison."

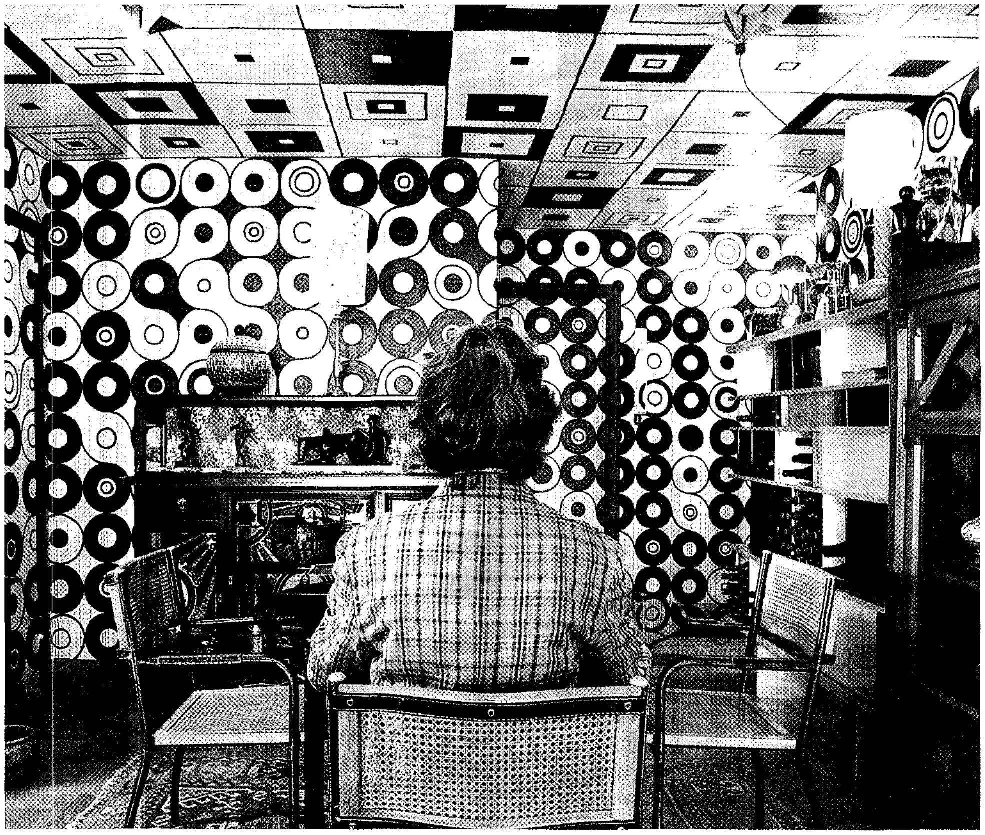
WHAT NEVER WORKS Pillows made from specimen (antique) or one-yard-splurge fabric; open floor plans in kitchens; angles other than right angles (unless you're Frank Gehry); high-hat lighting.

MOST INFLUENTIAL DECORATOR OF THE CENTURY Jean-Michel Frank.

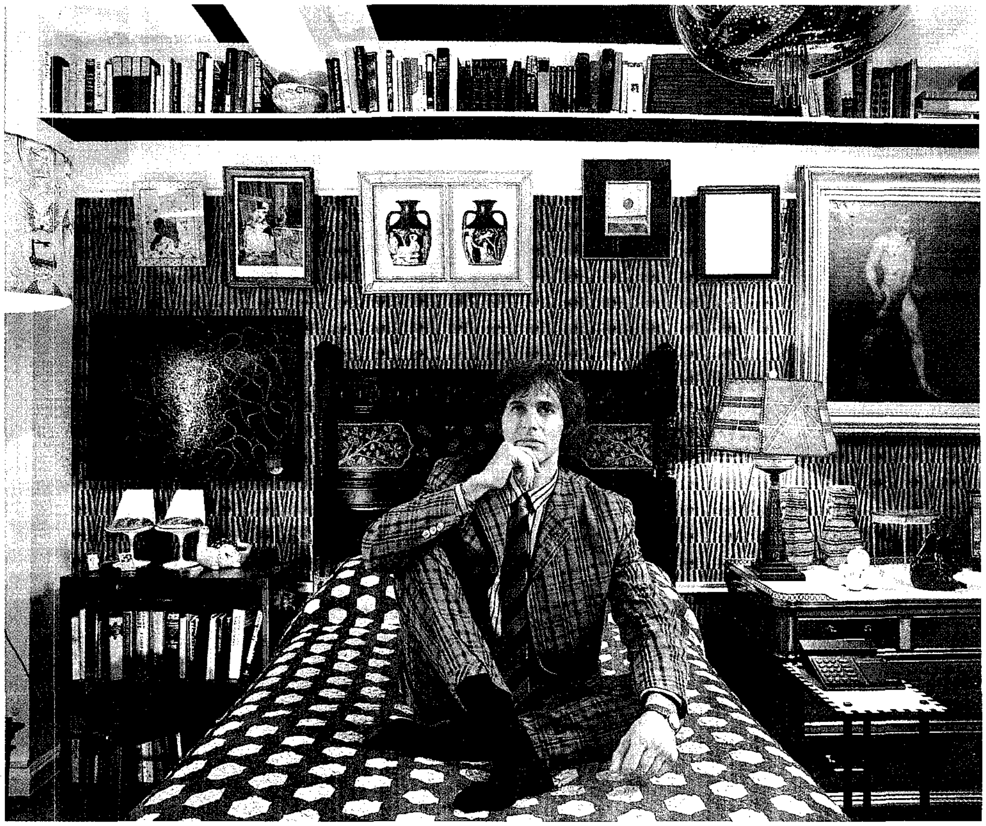
IN WHICH WOULD HE RATHER LIVE: A RENAISSANCE PALAZZO OR A LE CORBUSIER HOUSE? "Corbu would prefer not to live in one of his own houses."

MOST COMFORTABLE PIECE OF FURNITURE IN THE HOUSE His thirties enamel bathtub.

ON A DESERT ISLAND, HE'D WANT *Two Women*—his Matisse bronze—"because it would outlive me."



ABSTRACT EXPRESSIONS: From the vantage point of one of his leather Hermès chairs, Holtzman surveys his dining-room walls and ceiling, both painted by Patrick O'Brien. Atop the Prouvé bookcase (used to store wine) is a lamp plugged directly into a ceiling fixture; Holtzman braided the wire himself.



ONCE UPON A MATTRESS: The inlaid-ebonized Herter bed has a Vanderbilt provenance and a nineteenth-century coverlet. Holtzman designed the telephone table himself. He says the junky dinosaur alarm clock on his bedside bookcase makes for a rude awakening.

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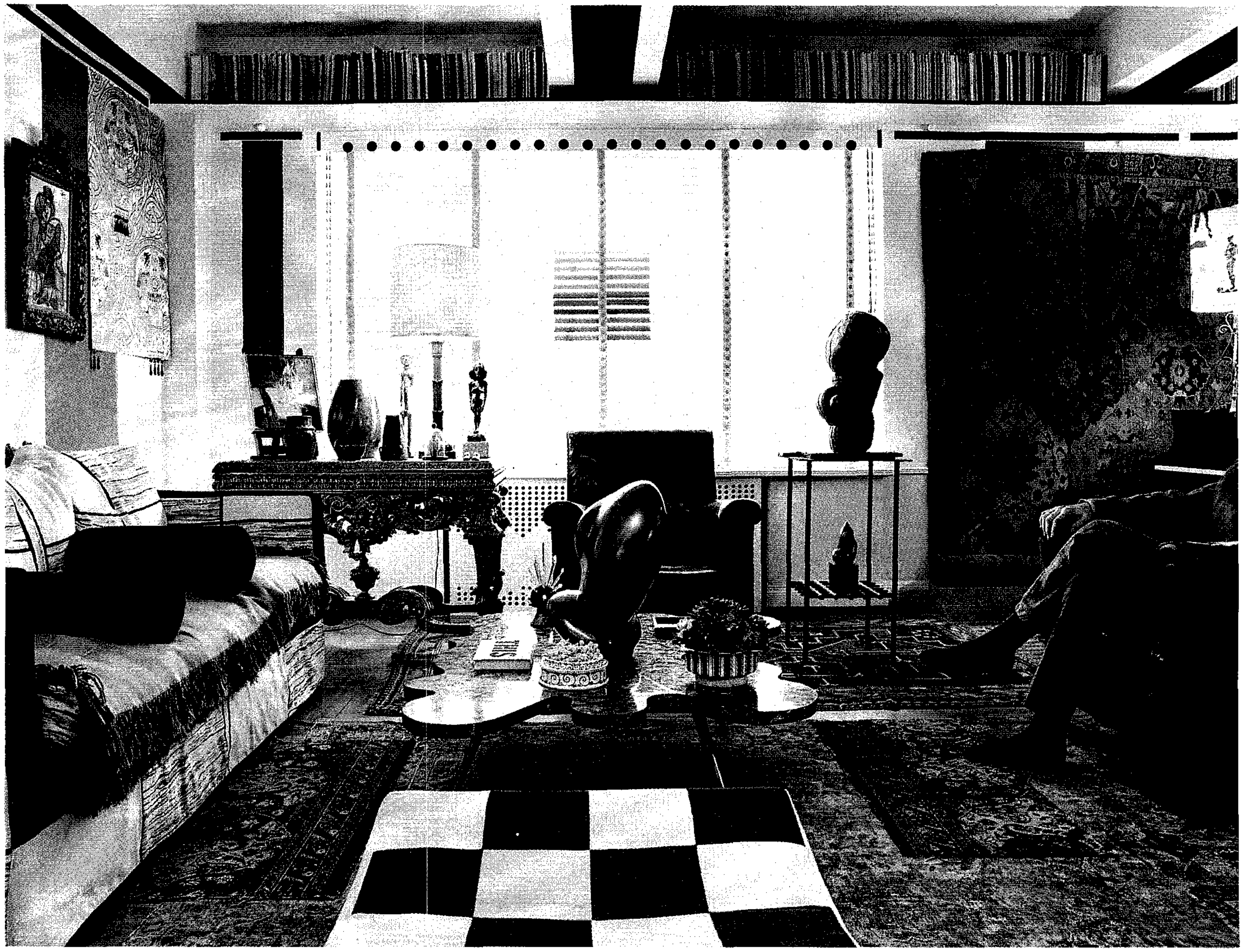
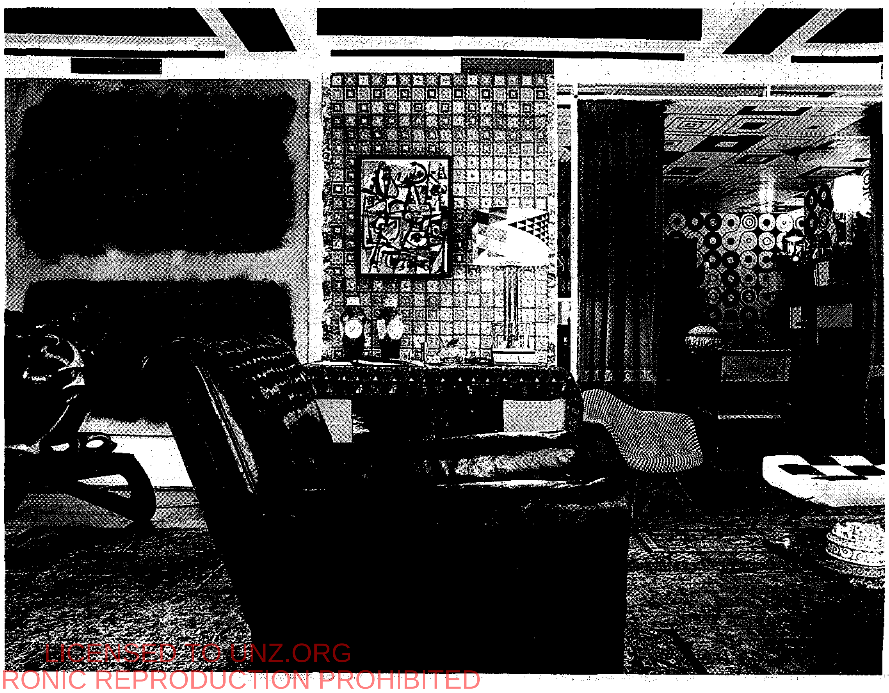
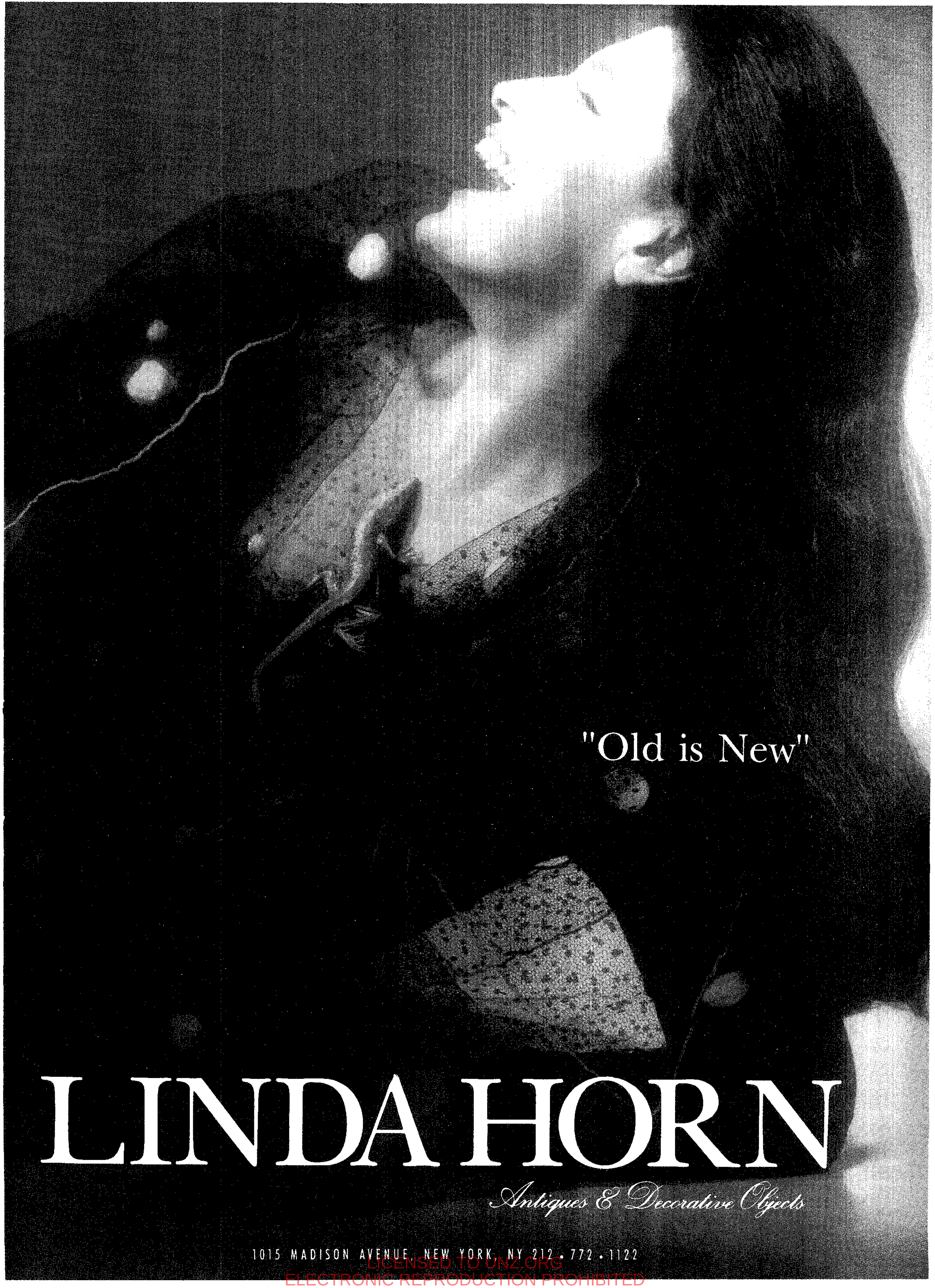


THE LAST DETAILS: Living-room walls were striped with turquoise wax, then polished. Holtzman painted a black panel into the blinds to relieve the unappealing field of white at the end of the room ("At night, it looks like there's a hole"). A fusillade of black dots above the window functions as a painted valance. On the far wall is a seventeenth-century vase carpet that's too fine to walk on. The bronze in the center of the Italian coffee table—made of toilet-seat plastic—is an Arp.



CHECKERBOARD LOUNGE: "Decorators always ignore ceilings," observes Holtzman. His don't feel neglected; the beams in the living room are paneled in flat-black paint. That's a Rothko on the left—not more of Holtzman's handiwork. The blue leather club chair, one of a pair, is thirties French.



"Old is New"
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FIRST GREAT PIECE OF FURNITURE HE BOUGHT
A molded-plywood chair by Charles Eames, still in Gropp's living room; it cost him $5.

COVETED SPACE
Charles and Ray Eames's house in the Pacific Palisades.

HOUSE HE'D KILL TO SHOOT
Just shot it—Christian Liagre's, right outside of Paris.

SPENDS MOST OF HIS TIME
"In the living room, where I can admire my furniture."

FAVORITE SHOPS
Moss, Lin-Weinberg, Regeneration.

CAN'T LIVE WITHOUT
Simple glass plates and bistro glasses.

WHAT NEVER WORKS
"Trying to be too many things. You need a point of view."

MOST COMFORTABLE PIECE OF FURNITURE HE OWNS
A down-filled Eames leather chair and ottoman.

BEST NINETIES HOME FURNISHING
Chris Lehrecke's wood tables and storage pieces.

KEEPING AN EYE ON
Interior designer Thomas O'Brien of Aero.

LOUIS OLIVER GROPP

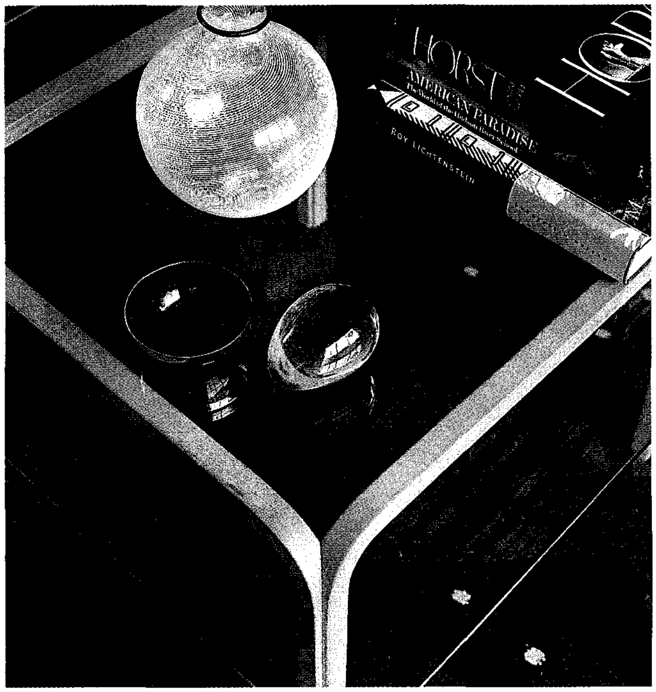
INTERIOR-DESIGN GURUS

EDITOR-IN-CHIEF, HOUSE BEAUTIFUL

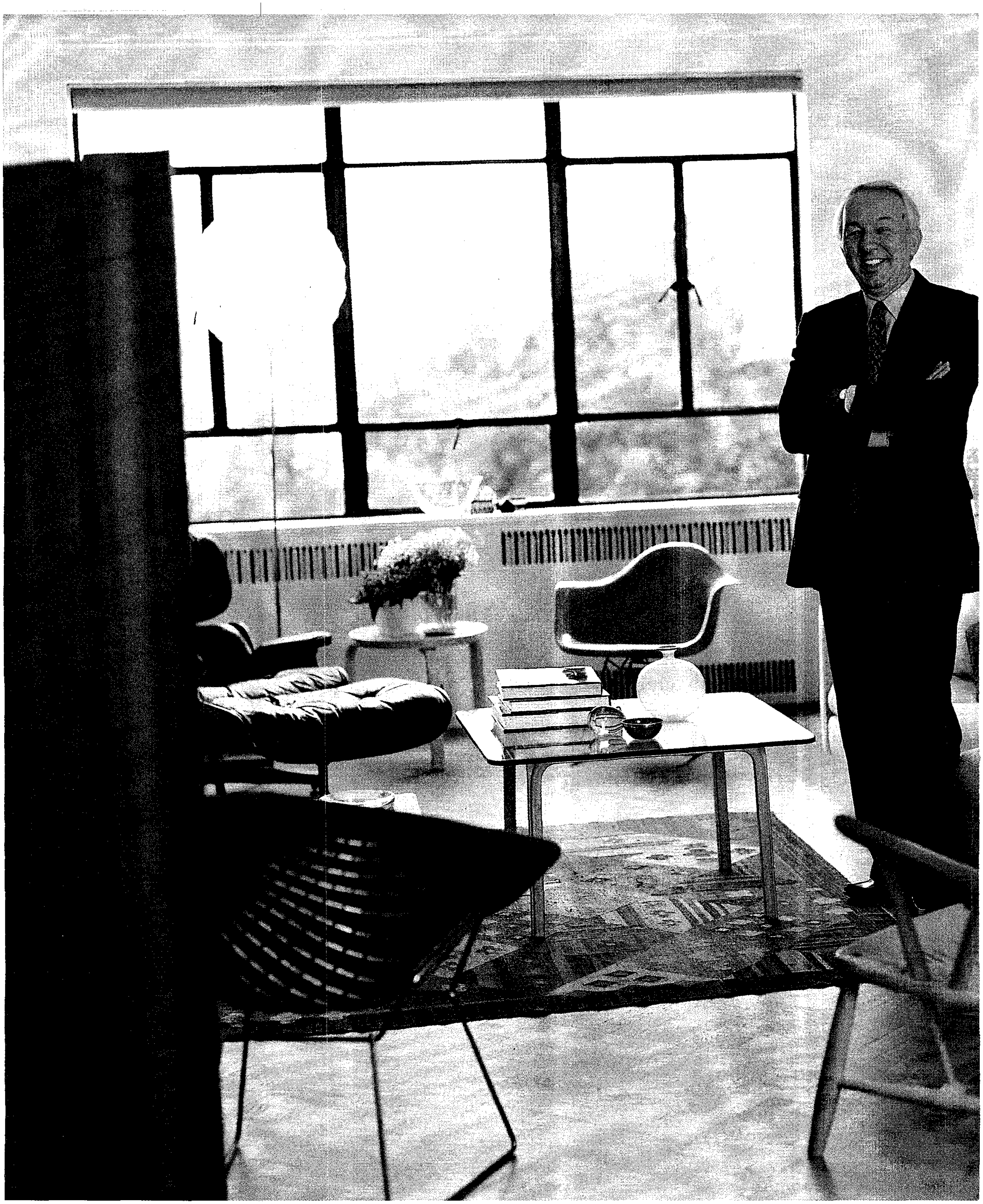
A DECADE AGO, EYES MUST HAVE ROLLED AT LOU GROPP'S horde of fifties furnishings. But today, of course, plastic is hot (*The Graduate*'s Benjamin Braddock was hardly misinformed). As a young journalist, new to New York, Gropp was wowed by Bertoia, Saarinen, and, especially, Eames. Sure of his own taste even then, he borrowed money so he could buy. Today, he's buying still. And his wife of thirty-plus years, he says, grinning, "has gotten used to it."

For ages, his collection lived, like a fish out of water, in a Park Slope brownstone. But now it's right at home on the Upper West Side in the Normandie, a building known for its contoured curving walls. Luckily for his readers, he has the objectivity and the eye for silk-hung bedrooms and chintz-clad chairs too. He's also not averse to experimentation—there's that bedroom wall of his in fifties chartreuse. Cool.

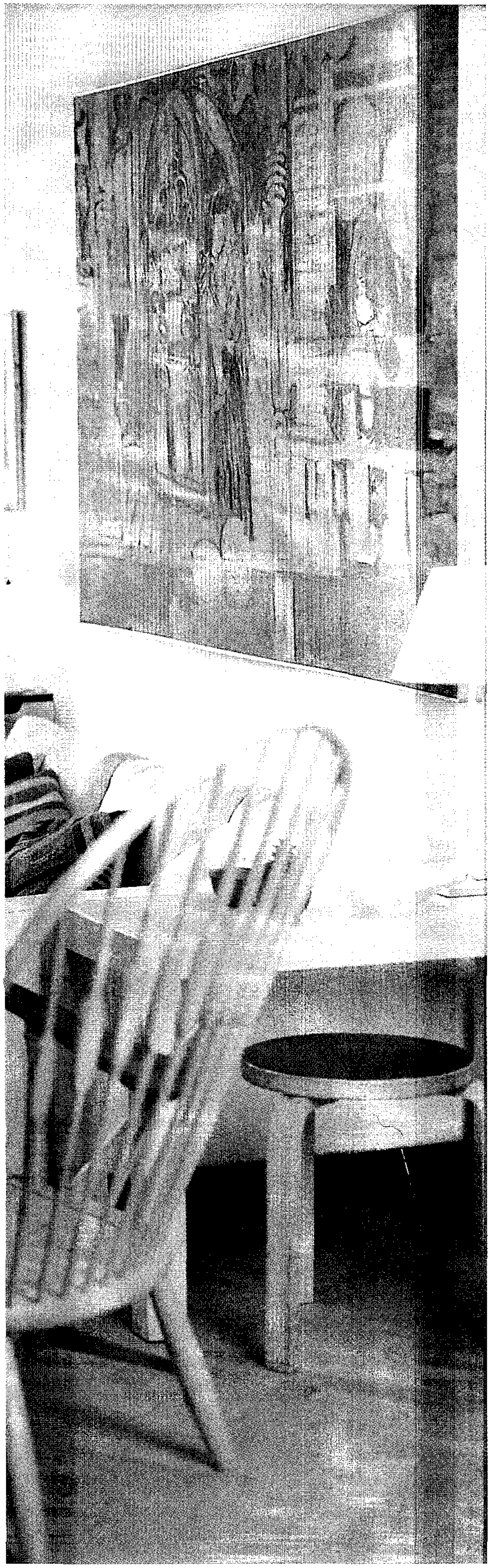
PHOTOGRAPHED BY THIBAULT JEANSON

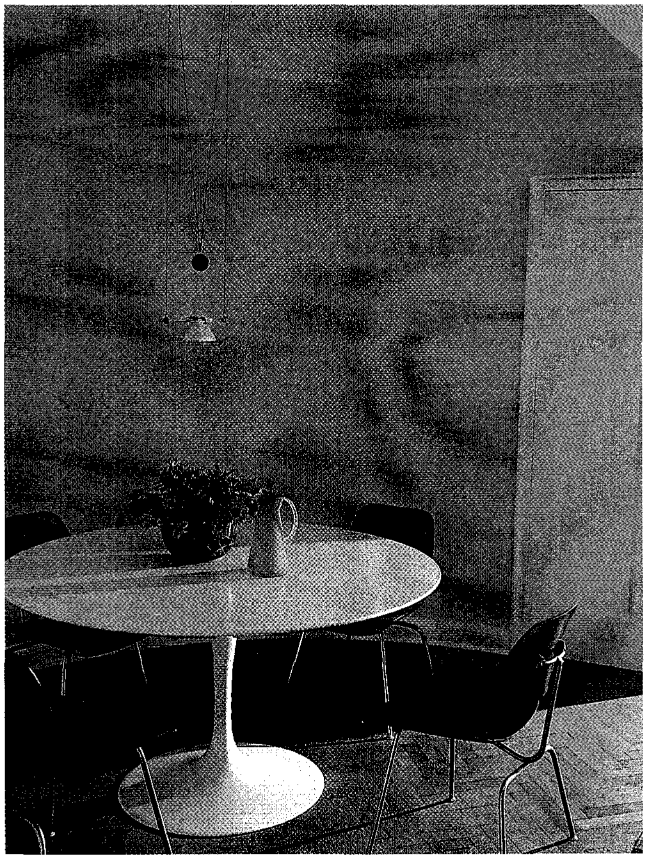


TOP DRAWERS: Mustard, orange, and walnut George Nelson chests (left) are banked against a chartreuse bedroom wall scattered with black-and-white family photographs. THINK PINKS: A sixties Polish rug (above) from Cepelia fairly pulsates under the Alvar Aalto coffee table.

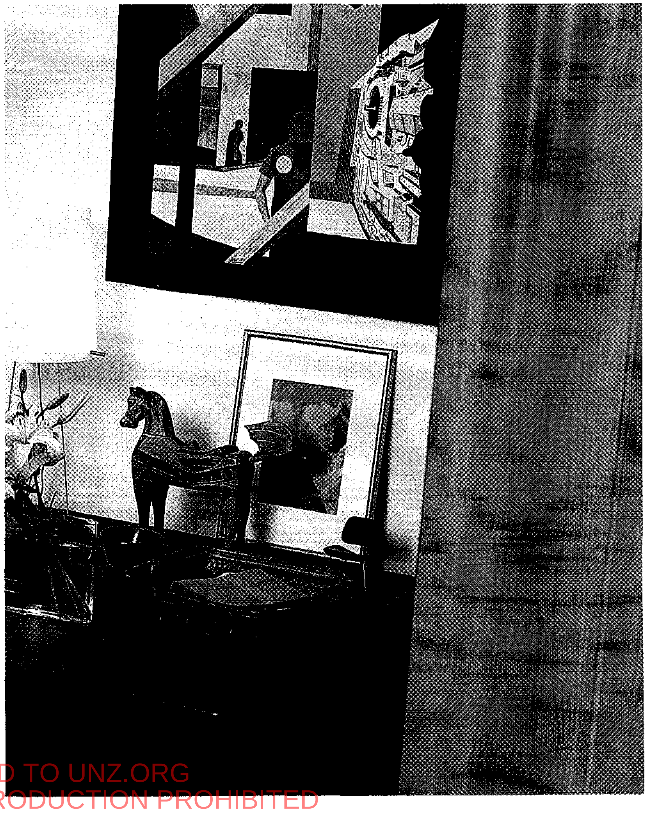


NAME THAT CHAIR: Period furniture congregates in the living room: a Windsor-like Wegner, a Bertoia, and reams of Eames—including a down-filled lounge chair, an orange plastic rocker, and an early molded-wood gusseted screen. Gropp's father-in-law taught him how to needlepoint; on the Milo Baughman sofa are his own Amish-patterned pillows.





NIGHTS OF THE ROUND TABLE: In the dining room (above), Eames rosewood chairs cluster around a white plastic Saarinen. The halogen light is from Ingo Maurer. AMAZING GRACE: "I'm a collector, not a decorator," says Gropp, "so it's tough work to have to pare away." The Danish writing desk (below) opens into a dining table that seats everyone at Christmas. An Aalto vase, a mini-Eames chair by Vitra, and a Philippine horse also made the cut.



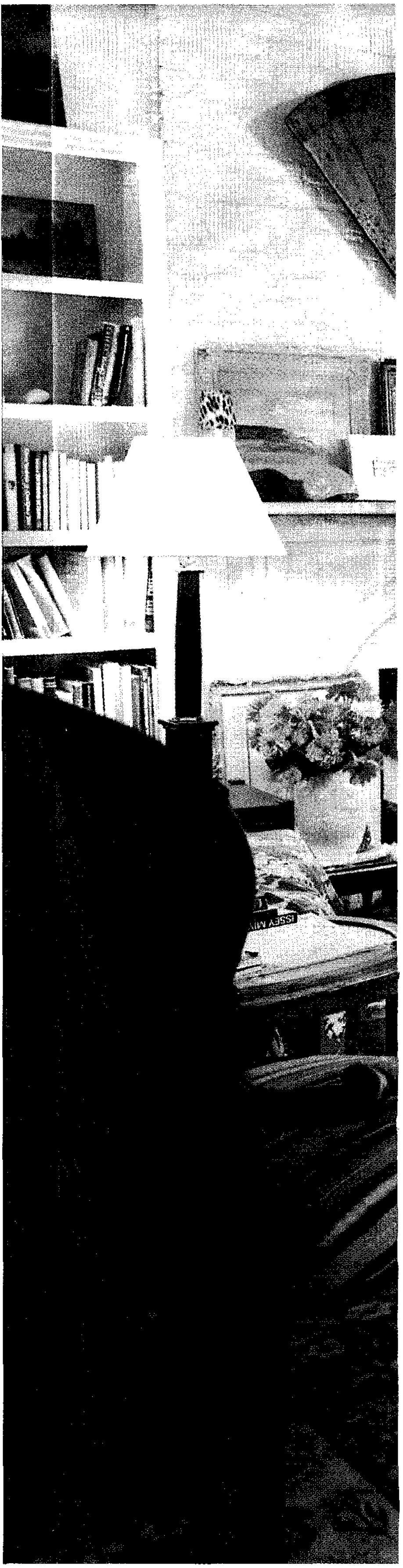
WENDY GOODMAN

STYLE DIRECTOR, HARPER'S BAZAAR

EDITOR-AT-LARGE, HOUSE BEAUTIFUL

When Wendy Goodman stumbled into a William Merritt Chase exhibit at Southampton's Parrish Museum, she was surprised to see that her two-bedroom in the West Village had a lot in common with the richly appointed parlors in Chase's paintings. But that's what happens when you shuffle kilims and silks with damask and stripes. "The brownstone was built around 1848, and if I'd done something modern, it would have looked *ridiculous,"* says Goodman, who moved in last April. "I'd been living in a wonderful duplex, and the color scheme was more varied. But now I had this appetite for red." It helped that Goodman is a fabric fiend who buys wherever she goes. The portiere straight out of Balmoral was fashioned out of something old—a curtain found in the south of France—and something new: crimson linen suggested by her "fabric genie," Cameron Prather. It keeps the living room out of her office, where the Duchess of Windsor—dressed in Blass for this *faux*-portrait, not Balenciaga—looks on as she runs her life, Oz-like, from her desk behind the curtain.

PHOTOGRAPHED BY TIMOTHY GREENFIELD-SANDERS



Hair by Louis Angelo for Garren New York at Henri Bendel; makeup by Susan Giordano; suit by Ralph Lauren.

ALL THE RAJ: Goodman (opposite) in her guest room; Cameron Prather ordered up a flock of tangerine and rose silk pillows to match the antique Indian wall hangings. SIMPLY RED: Dhurries, kilims, and a velvet ottoman–coffee table the color of Shalom Harlow's lips in the living room.

FIRST GREAT OBJECT SHE BOUGHT
The Christopher Hewat fan sculpture over the fireplace she saved up for fifteen years ago.

COVETED SPACES
Nancy Lancaster's bedroom at Haseley Court; spartan nuns' bedrooms she saw in Peru.

HOUSES SHE'D KILL TO SHOOT
Babs Simpson's house in Amagansett; Air Force One; Bill Gates's house in Seattle.

FAVORITE LOW-BUDGET SHOP
"Real honest-to-goodness hardware stores with that great smell," like Garber on Eighth Avenue.

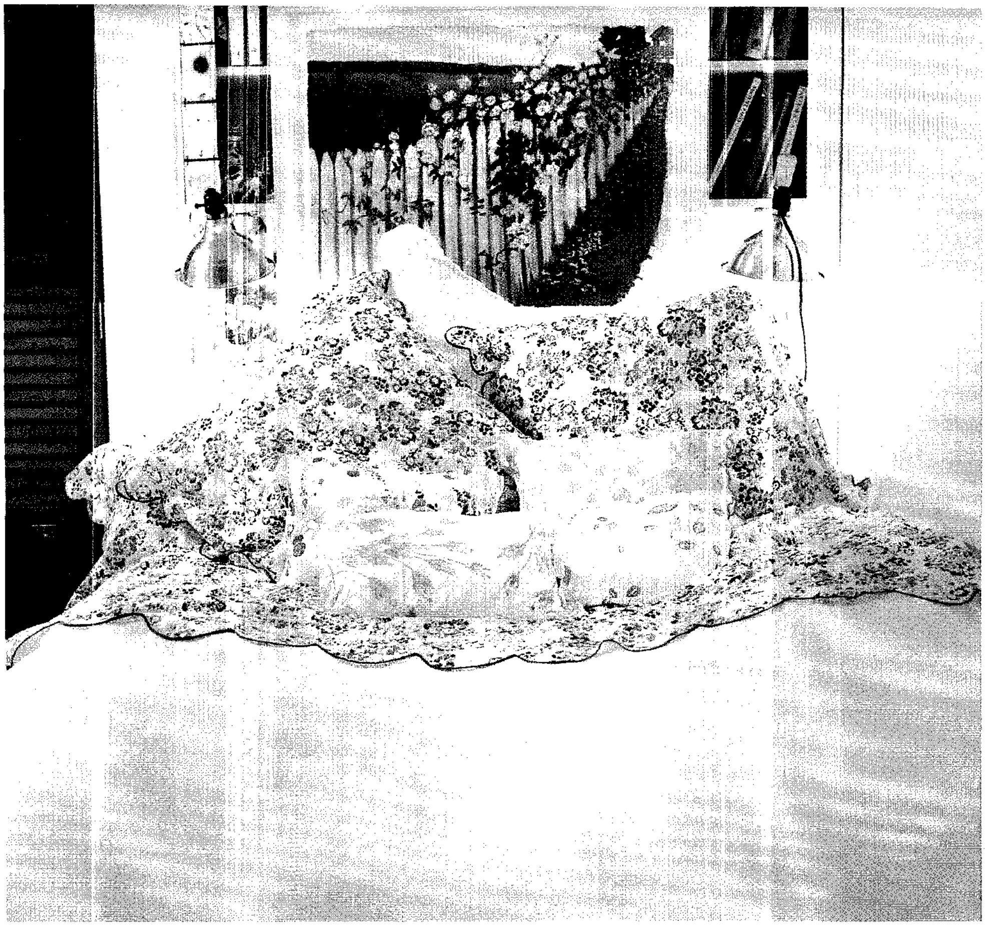
OWN HOUSE INSPIRED BY
Cecil Beaton's first house at Ashcombe, which was enriched by the collaboration of friends.

GREATEST LOW-BUDGET DECORATING TRICKS
A good cleaning; a coat of white on the walls.

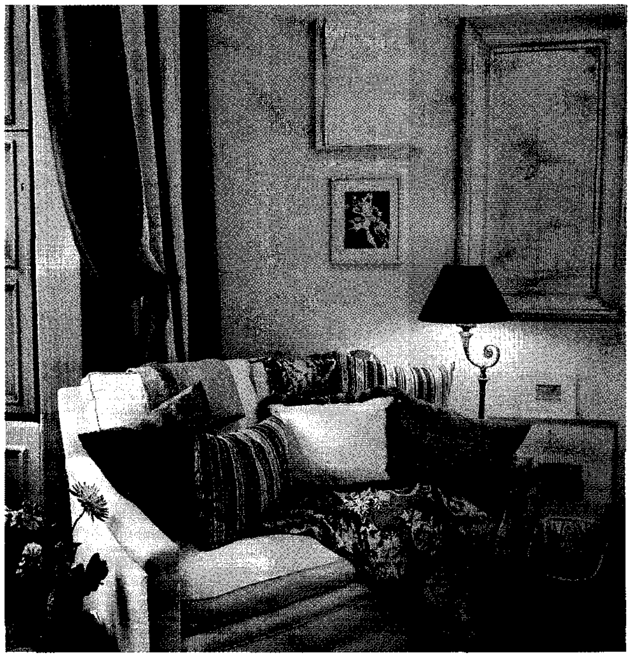
AT THE GARAGE SALES OF TOMORROW
All things Lucite.

IN WHICH WOULD SHE RATHER LIVE: A RENAISSANCE PALAZZO OR A LE CORBUSIER HOUSE?
Neither. She dreams of living in a Stanford White shingle house on the ocean or Calvin Klein's house in East Hampton.

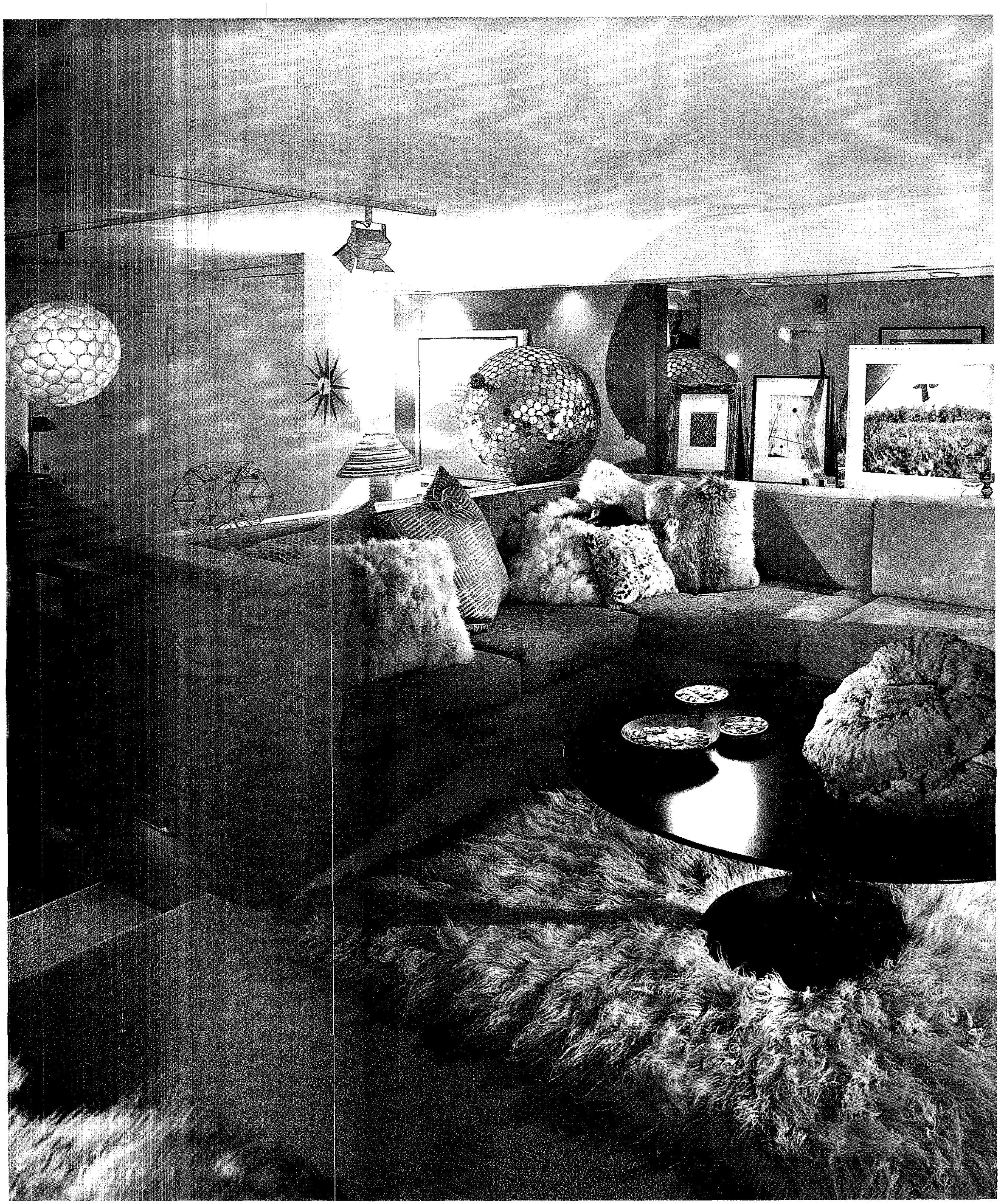
WALL DONE: In the hallway, Eric Rhein's sculpture evokes Africa, Japan, and the Alien.



RAMBLING ROSES: The flowers in the Alida Morgan painting could have drifted into the mounds of Porthault pillows beneath; the quasi headboard camouflages a bookcase that just happened to be in the wrong place.



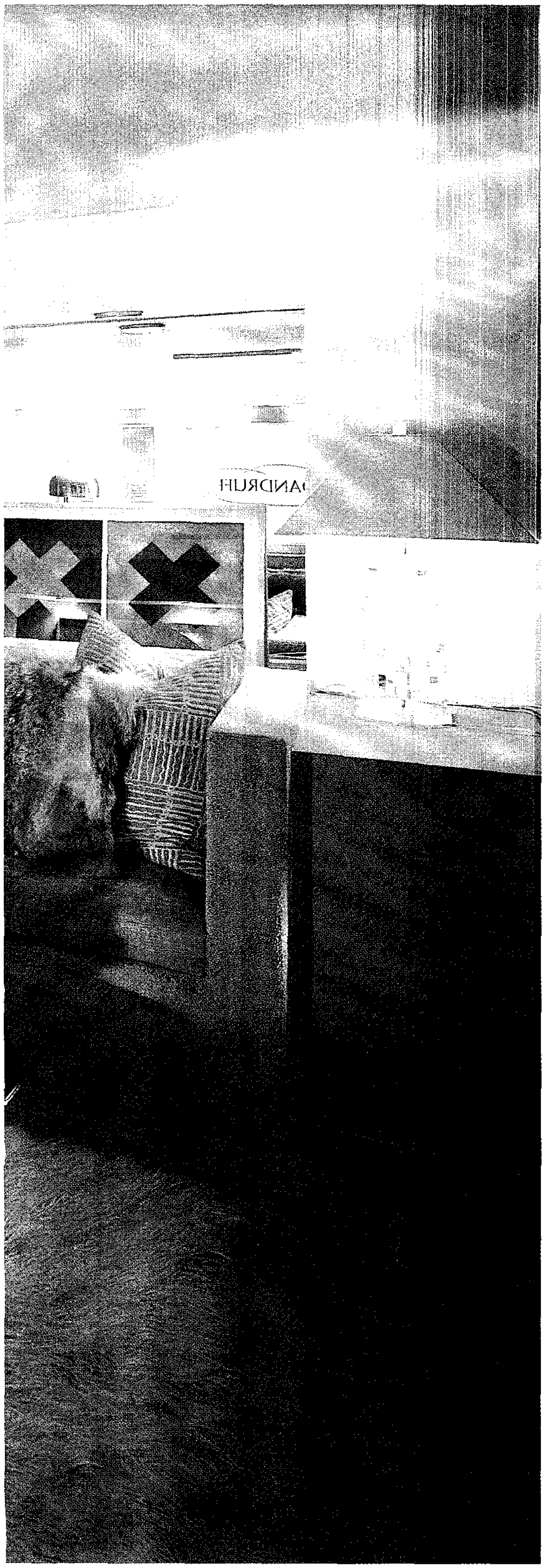
TO DINE FOR: Goodman grew up with this old kitchen table, now layered with linen and a vintage tablecloth she found in Los Angeles at Indigo Seas. It's now in the living room, where she pulls it out for her improvised dinners. CHAIR APPARENT: Manolo Blahnik pillows are yearly Christmas gifts from the shoe designer that are also sold at his shop on 55th Street.



MEN IN BLACK: Opposite, Rus, with his English bullterrier, Louise, and portraits of Lenin in different neckties. SHADOW DANCING: Above, every seventies convention—recessed mirrors, moody downlights—has been tossed into the raised "conversation pit." Rus parked a giant petrified mushroom, a gift from a friend, on the Saarinen coffee table. "I liked having a fungal centerpiece," he says. "Hardly the Robert Isabell approach."

MAYER RUS

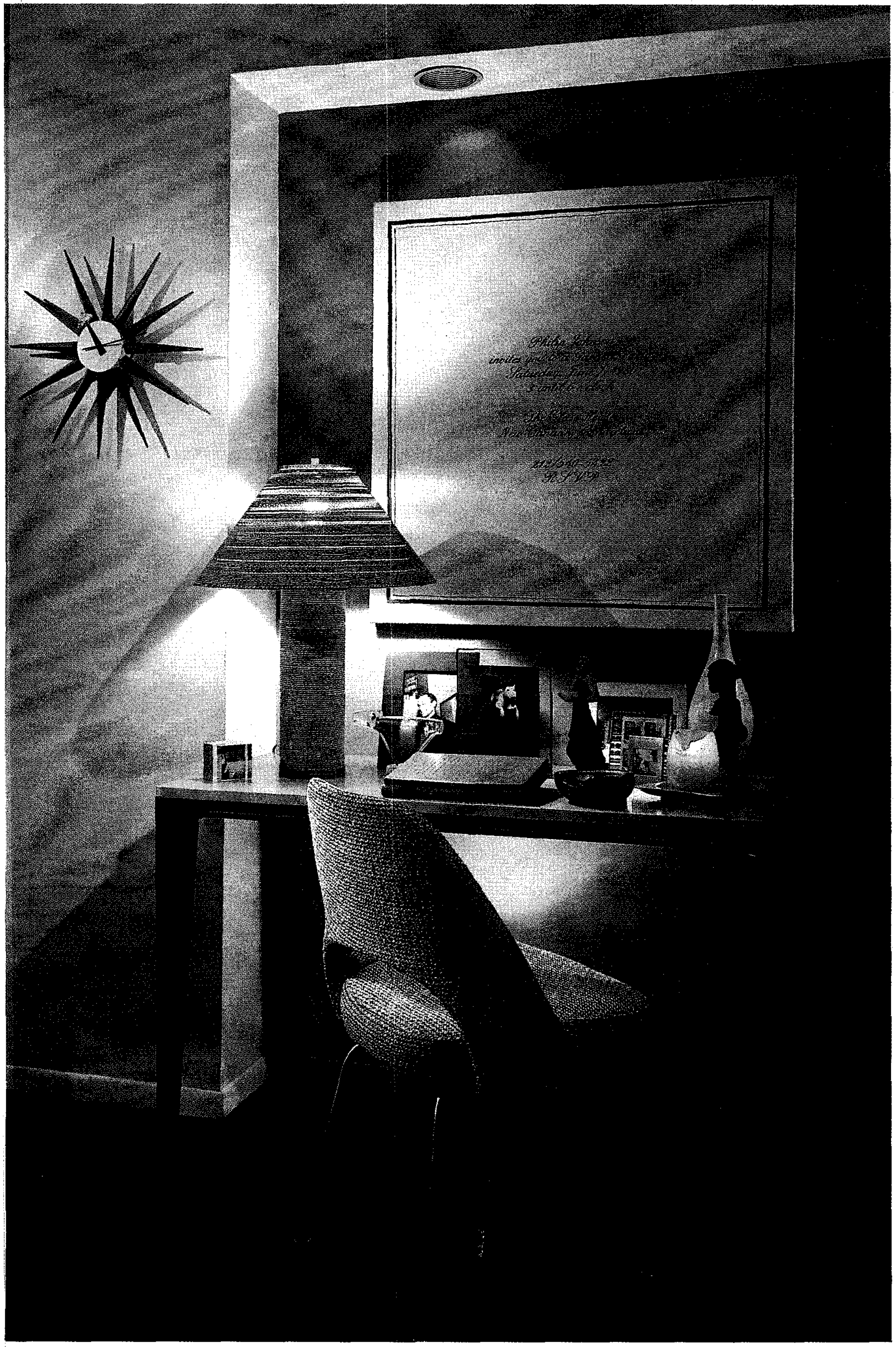
INTERIOR-DESIGN GURUS



EDITOR-IN-CHIEF, INTERIOR DESIGN

"THE SEVENTIES SEEM SWEETLY NOSTALGIC now," says Mayer Rus of his 600-square-foot Chelsea studio, which came with the *Superfly*-carpeted platforms but without the hairy flokati rug. "The sixties were too Eames-y, and the eighties were too sharp-edged and High Italian." In the nineties, most people would have immediately leveled the platforms, but Rus left them intact because they made for a brilliant division of space: "It meant I didn't have to serve hors d'oeuvres in my bedroom." With the help of period ashtrays, lighters, and lamps, Rus also manages to achieve some "lovely Lucite moments."

PHOTOGRAPHED BY PETER AARON/ESTO



SPARE PARTS: The Vitra desk, Knoll Saarinen chair, and George Nelson clock make a mod home office, and a fashionably Gehry-ish corrugated-cardboard lamp sure beats a Tizio. Rus bought the Jane Kaplowitz acrylic after lunching with Phillip Johnson at the Glass House: "One of the greatest days of my life," he says.

FIRST GREAT OBJECT HE BOUGHT
A stretched-out Coke bottle he acquired when he was 7.

COVETED SPACE
David Rockefeller's old office at 1 Chase Manhattan Plaza, designed by Davis Allen at Skidmore, Owings & Merrill: "a high-modern fantasia."

HOUSE HE'D KILL TO SHOOT
Pamela Anderson and Tommy Lee's house, where she swings naked over Tommy's bespoke wrought-iron piano.

OWN HOUSE INSPIRED BY
Faye Dunaway's apartment in *The Eyes of Laura Mars.*

WHAT ALWAYS WORKS
Photomurals, supergraphics.

AT THE GARAGE SALES OF TOMORROW
Philippe Starck anything.

MOST COMFORTABLE PIECE OF FURNITURE IN THE HOUSE
A Sealy Posturepedic mattress.

CAN'T LIVE WITHOUT
His large Saarinen dining/work table; coffee-cup chandelier by Jonathan Adler.

MOST INFLUENTIAL DECORATOR OF THE CENTURY
Juhl Ulu from *Auntie Mame.*

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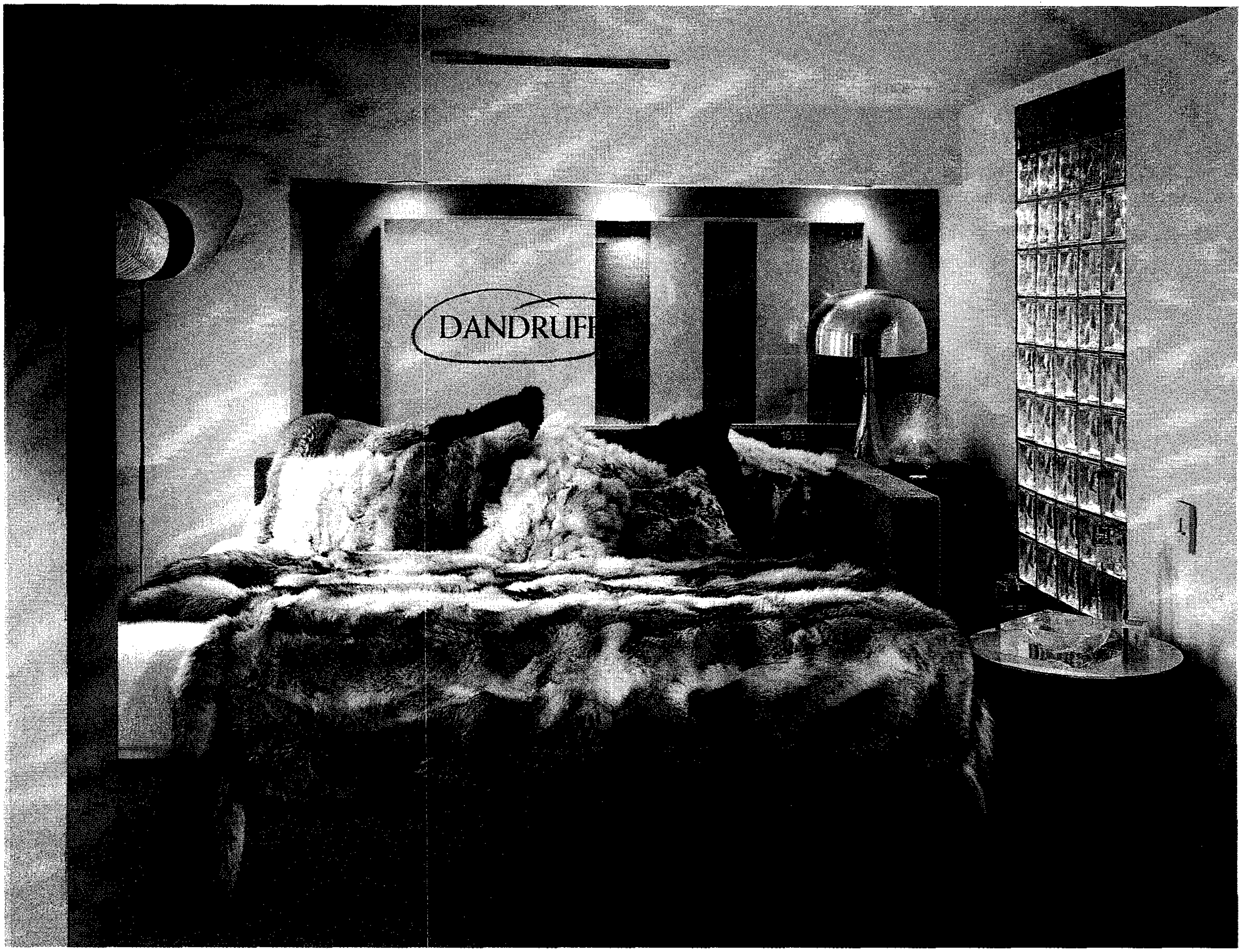
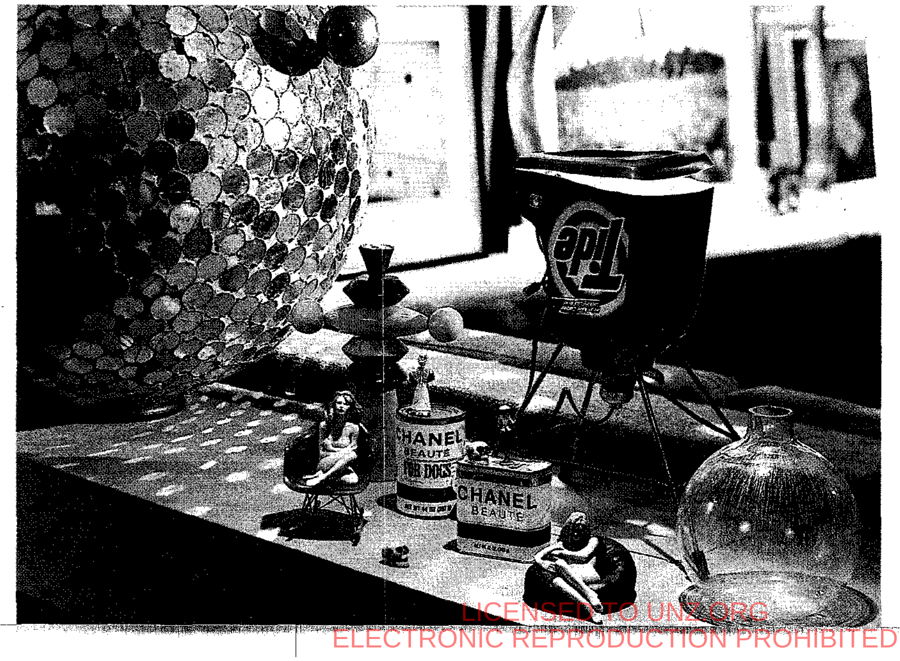
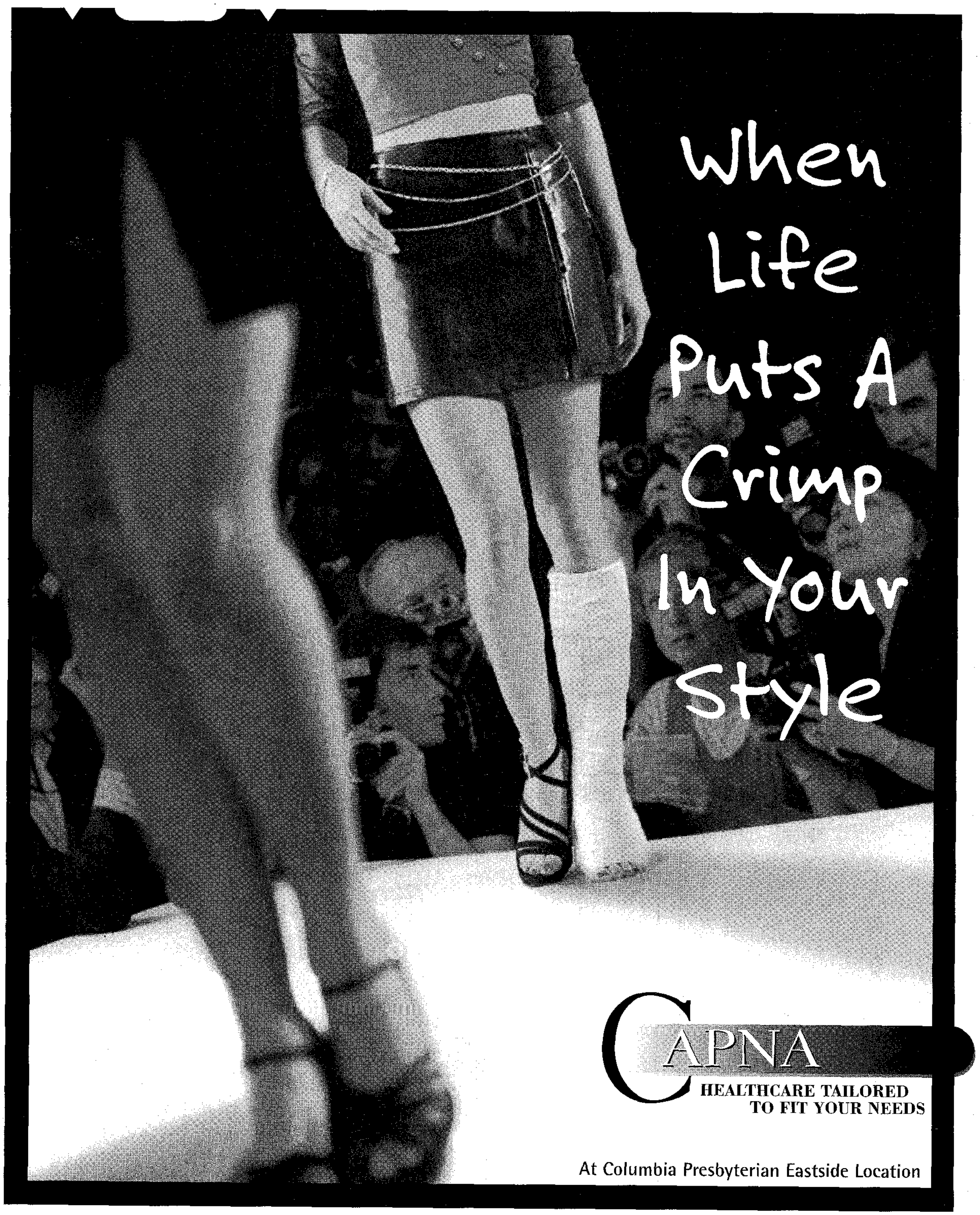


FOXY BROWNS: The bedspread and pillows from Hanmars Potpourri are coyote, fox, and mink; a Larry Johnson painting doubles as a recessed headboard. A Noguchi (left) plays well with a seventies mushroom from Rus's parents' collection of "Russian-immigrant contemporary" and a fiber-optic lamp found at the Danbury Fair mall. On the Saarinen table, an ice storm of Lucite *objets* and Yves Saint Laurent cigarettes; Rus smoked them as a college freshman, even though he "dislikes a designer imprimatur on unlikely objects."



TOYS 'R' RUS: The 1917 mirrored ball came from Roseland; Rus likes it because it's an artifact of club life. Urban detritus is recycled in LOT/EK's Tide lamp. Spam and dog food done up as Chanel products by artist Rhonda Lieberman parody designer labels.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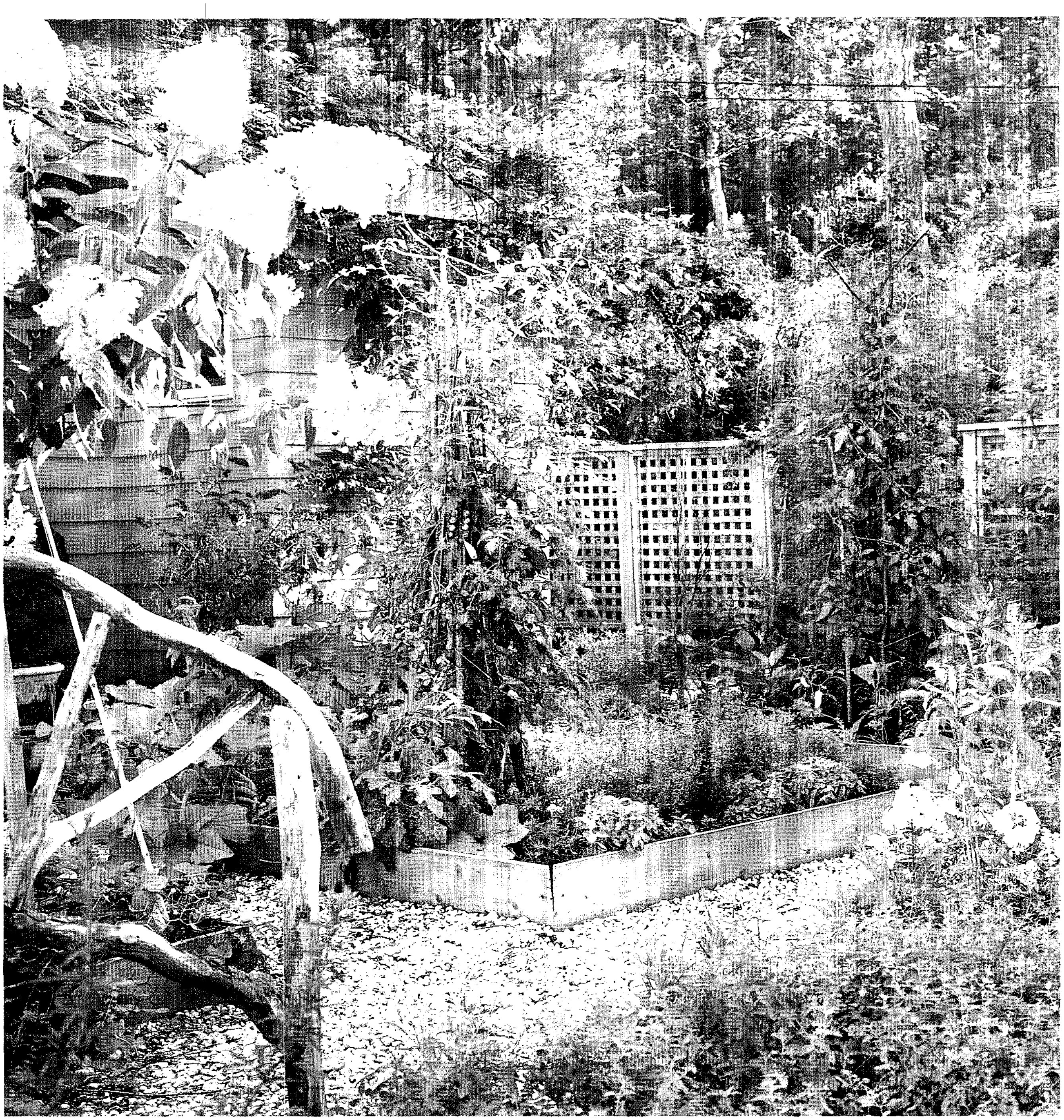
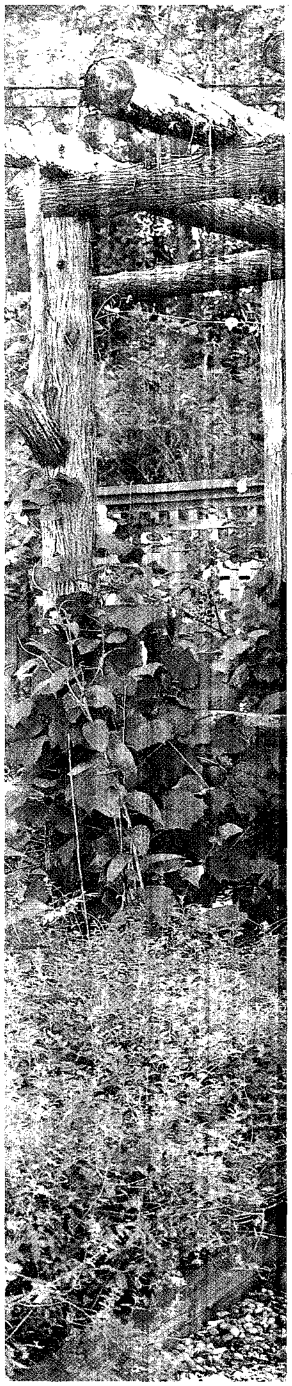


EDITOR-IN-CHIEF, GARDEN DESIGN

DOROTHY KALINS HAS BEEN RENOVATING THE SAME MODest East Hampton beach cottage for the past twenty years. But she never paid much attention to the garden. Two years ago, soon after launching *Garden Design,* she figured she'd better get her priorities straight. "I've learned a lot from this magazine," Kalins says. First, she built a prim grid of raised beds in a 300-square-foot space where she now grows Russian sage, apple trees, and Cherokee Purple heirloom tomatoes. Echinacea and black-eyed Susans are "placeholders for more sophisticated or slower-growing plantings to come." But then her ambitions mushroomed. This summer, her husband discovered a source on the Internet for chunky cedar logs that could be home-delivered, bark-on. The couple raised a sturdy arbor, a grand entrance to the now-sprawling garden. "Like a house, you've got to get the bones right," says Kalins. She's hoping that the hardy upstate strain of Concord grapes she's planted at the foot of the arbor will withstand the harsh north winds blowing across Long Island Sound.

DOROTHY KALINS



NICE DIGS: Tomato tepees, nepeta, strawberries, and herbs in raised beds billow onto the gravel walk; a neat lattice camouflages a propane tank. Kalins admits to being "the only person in the world who can't get ivy to grow up a lattice."

EARTH ANGEL: Shovel in hand (above), Kalins prepares to get down and dirty with her lamb's ears and black-eyed Susans (below).

PHOTOGRAPHED BY THIBAULT JEANSON

GARDENS SHE'D KILL TO SHOOT
"Bette Midler, a hero to our readers because of her role in the New York Restoration Project, has a wonderful garden in Manhattan. I hear Robin Williams is working on one, too."

MOST INFLUENTIAL LANDSCAPE DESIGNER OF THE CENTURY
Russell Page for his "abundant versatility."

GREATEST CATALOGUES
The *Daffodil* Mart in Gloucester, Virginia, for all kinds of things, especially the big and minor bulbs, and Picadilly Farm in Bishop, Georgia, which sells wonderful hellebores.

CAN'T LIVE WITHOUT
A Korean weeder advertised in the magazine called a *homi*, which translates into "*little ground spear*."

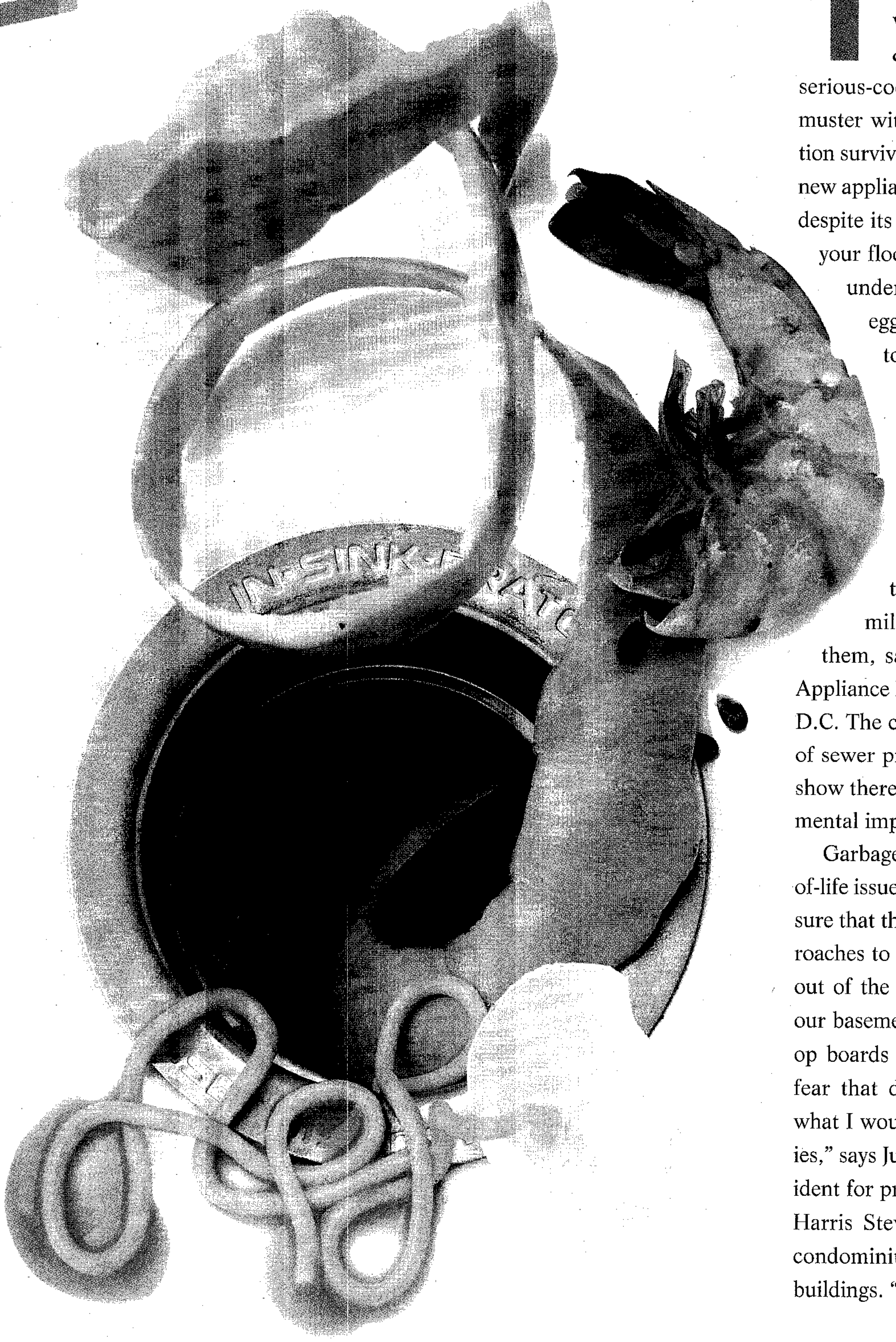
WHAT KEEPS THE PESTS AWAY
Marigolds, basil, lavender, and artemisia.

IF SHE COULD, SHE'D BUY
The quince trees in the herb garden at the Cloisters.

WELL DISPOSED

THE MUST-HAVE APPLIANCE

PHOTOGRAPHS BY RICHARD PIERCE



BY TIMOTHY JACK WARD

YOU'VE GOT A MIELE DISHWASHER, purring like an Abyssinian as it eliminates the last traces of vodka penne from your Villeroy & Boch. And your *I-am-too*-a-serious-cook Viking stove could pass muster with David Bouley—not to mention survive a nuclear attack. But there's a new appliance in town, quickening pulses despite its lowly pedigree. Be the first on your floor to install a garbage disposal under the sink—a Cuisinart for eggshells, coffee grounds, carrot tops, and soggy cereal that will dispatch them with minimal futzing to the great beyond.

It has taken until 1997 for the city to lift its parochial ban on an appliance ubiquitous in the rest of the country—more than 42 million American homes have them, says the Association of Home Appliance Manufacturers in Washington, D.C. The city even videotaped the inside of sewer pipes—not a pretty picture—to show there would be no adverse environmental impact if every kitchen had one.

Garbage disposals are really a quality-of-life issue, say proponents. They will ensure that there is less garbage for rats and roaches to munch, less of a stink wafting out of the Hefties awaiting collection in our basements and on sidewalks. But co-op boards could be a hitch. "There is a fear that disposals could contribute to what I would call hardening of the arteries," says Julia Wilke, executive vice-president for property management at Brown Harris Stevens, whose 124 co-ops and condominiums include many prewar buildings. "This could be a problem."

Their presence will ensure less garbage for rats and roaches

Two status brands already have emerged: Viking, $950, and KitchenAid, costing as much as $700. But 85 percent of all disposals are manufactured by In-Sink-Erator, whose assembly line in Racine, Wisconsin, churns out 17,000 of these Thermos-like cylinders daily. In New York, Home Depot, Sears, Smolka, Elgot, Bernie's Discount Center, and Gracious Home on Third Avenue are stocking up. "We're expecting a crunch in the next two months," says Gracious Home salesman Bill Valls. "Right now, we're selling about a dozen a week."

Plan to lay out anywhere from $150 to $500 for a garbage disposal. Installation, a simple splice into the main drainpipe under the sink, should run about $200 to $375 for a basic unit, including plumber and electrician fees (in older apartments, more). A permit required by the city will set you back another $45.

Horsepower matters; one third is fine, but one horsepower (found in the more expensive machines) can do a *Fargo* number on just about anything you might think to toss down there. Know that the rumble of the cheaper, less-insulated machines can rival that of the A train. And while the wall switch is the kind of hands-off convenience you might appreciate in theory, a batch feed—you cover the drain with a metal pusher to turn the disposal on—is safer, keeping little fingers and runaway teaspoons out of the machine.

The disposal will make an honest man of architects like Lee Mindel, whose client list at Shelton, Mindel & Associates reads like the *Forbes* 400. "For years, my clients have installed them after inspection, once I'm looking the other way."

333S
1/2 Horsepower
Full 4 Year Warranty

THE BIG CHEESE: Wisconsin's In-Sink-Erator makes 85 percent of all garbage disposals.

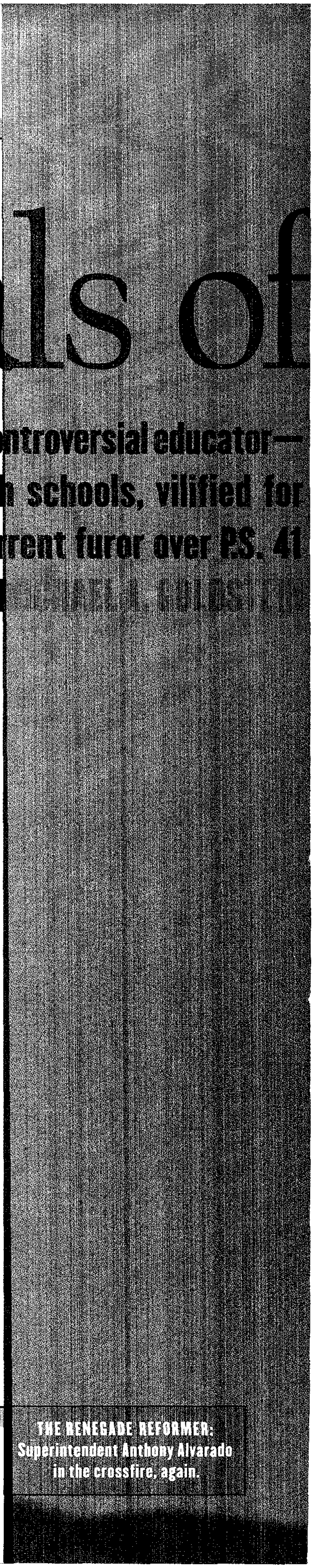
unch, less of a stink wafting out of the Hefties on sidewalks.

The Trials of

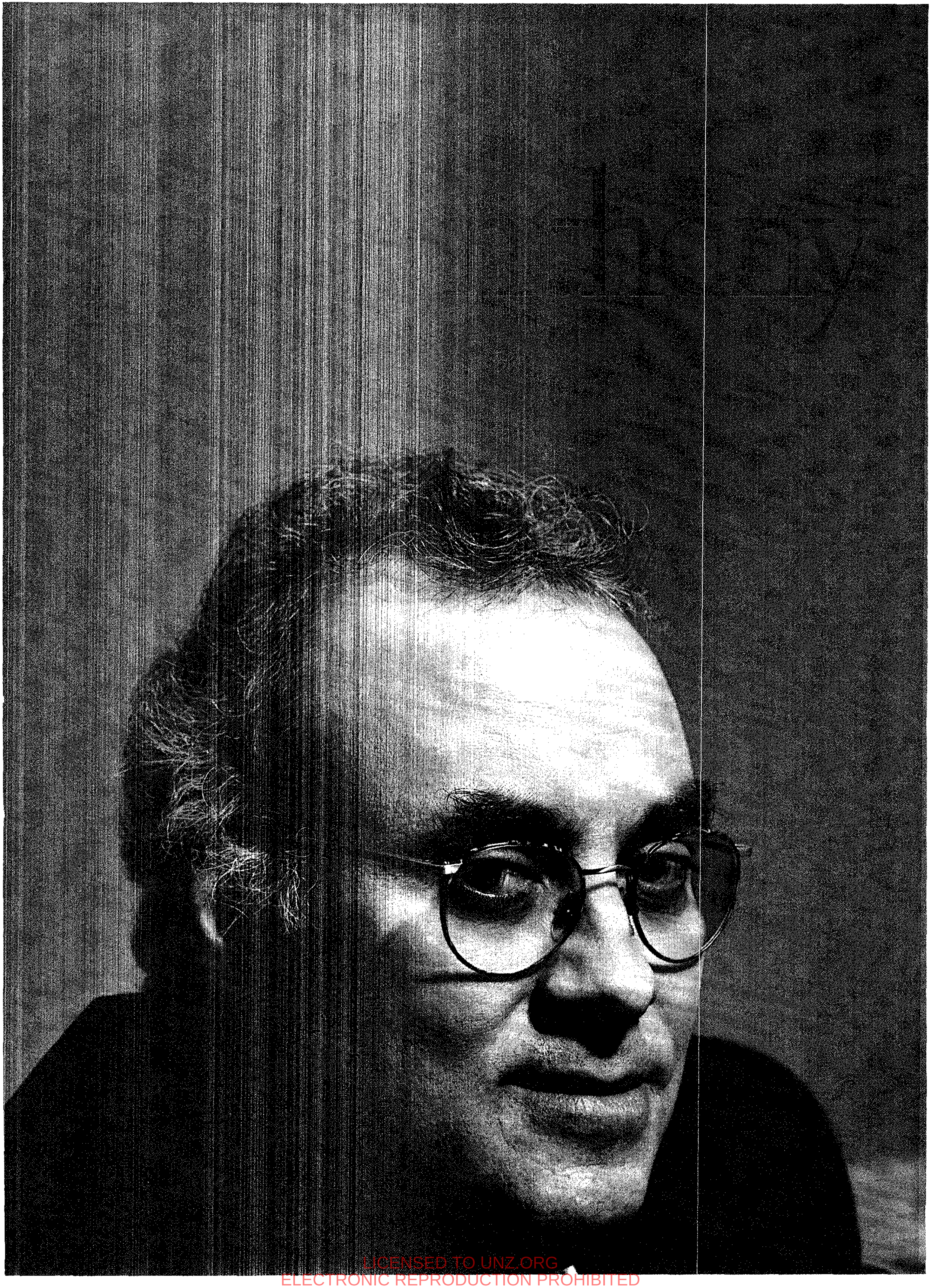
Anthony Alvarado is the city's most controversial educator—hailed for his brilliant results with schools, vilified for steamrolling the rules. Will the current furor over P.S. 41 blast him back into purgatory? BY MICHAEL A. GOLDSTEIN

IT WASN'T EXACTLY DODGE CITY, BUT IT WAS an ambush. On September 19, three concerned parents waylaid superintendent Anthony Alvarado in his office. ■ Each of them had children at P.S. 41, a Greenwich Village elementary school that was about to lose a popular fourth-grade teacher, Lauren Zangara, because enrollment had fallen just short of the citywide formula that justified her class. The parents, aghast at the idea of larger classes, were resisting. In a single day, they raised most of Zangara's $46,000 salary and benefits package. Now, accompanied by a New York *Times* reporter, the trio arrived to confront Alvarado. ■ Caught by surprise, the superintendent ushered the group into his green-walled conference room. "Have a seat," he offered. ■ "No thank you," they replied tensely. Instead, everyone stood while one of the parents,

PHOTOGRAPH BY MARC ASNIN / SABA



THE RENEGADE REFORMER: Superintendent Anthony Alvarado in the crossfire, again.



Fred Moshary, placed a fat envelope on the table. "We have $28,600 for you."

Alvarado blanched and pushed it back. "No, no. I don't want it!"

Moshary appealed for a "reasonable solution" to allow the parents to keep Zangara's classroom intact. With the *Times* reporter scribbling, it was an offer Alvarado couldn't refuse, though he tried. He explained that the district's priority was on improving teachers, not lowering class size. The data, he insisted, don't prove that children learn better in smaller classes.

In no mood for an academic discussion, the parents rolled their eyes.

Alvarado knew he was going to land on the front page of the *Times*, either as a spineless bureaucrat who refused to help parents find a way to avoid larger classes or as a common-sense populist who enabled them to have the school they were willing to pay for. He chose the latter course. Zangara was saved.

It was a surprising move—school-board policy clearly limits parent contributions to school funding to areas outside basic classroom teaching—but not one out of character for Alvarado, the former schools chancellor who has made a career of disdaining bureaucratic obstacles. Indeed, Alvarado's boss, Chancellor Rudy Crew, immediately reversed the decision, publicly rapping the superintendent for not resisting the parents' appeal. The implication, he said, was that middle-class parents could buy extra teachers that poor parents couldn't afford.

Crew's decision became a political football game of Monday-night proportions: In a bizarre role reversal, Mayor Giuliani stood by his chancellor "against" middle-class parents; Ruth Messinger stepped in to support them. After a few stormy days, Crew reluctantly gave in to the parents. P.S. 41 could keep Zangara, but there would be a citywide moratorium on similar donations. Since then, the usually garrulous superintendent has steadfastly refused to comment on the matter, fearful of further antagonizing Crew.

THE FIRE LAST TIME: In 1984, then-chancellor Alvarado resigned amid a loan scandal.

ALVARADO'S MESSAGE TO TEACHERS
LIFE UNPLEASANT UNLESS YOU SH

IT'S NOT SURPRISING THAT THIS controversy should occur in District 2, which, because of Alvarado's success in improving student performance, has been a powerful magnet for many of the middle-class parents who have quietly been returning to public schools in droves. A don't-ask-don't-tell policy toward parent gifts has flourished in District 2, along with District 3 (Manhattan's West Side), District 15 (Park Slope), District 26 (Bayside), and others. These PTAs don't just bake cookies to fund glue sticks and pencil sharpeners but write checks for tens of thousands to hire teachers—though parent support is carefully channeled to supporting players (sometimes creatively termed "consultants") such as art and music teachers, librarians, and aides.

But the P.S. 41 parents were not inclined to accept losing a teacher three weeks into the year just to conform to what they saw as a technicality. "If D'Agostino's can adopt a highway, why can't I adopt my own child's school?" retorts Naomi Oreskes, a P.S. 41 parent and an NYU professor. "We're not asking for a bigger slice of the pie; we want to make the pie bigger. When the Tisch family gives $1 million to Central Park, no one says it's unfair to Brooklyn. Of course we want all schools to be excellent, but what do we do when the system fails to provide for all children?"

The uproar over Zangara obscures the educational miracle going on in Alvarado's district, which comprises 42 schools, mostly elementary and middle schools from 96th Street to the Battery on the East Side and from 59th Street down on the West, including Greenwich Village. These are some of the city's wealthiest and poorest areas. In eight years under Alvarado's tutelage, District 2 has moved from eleventh to second out of 32 districts in student test scores. It's the most popular destination for transfer students from other districts. "You have to be fearless, visionary, and imaginative to get results like that," says Judy Baum of the Public Education Association, the city's oldest school-watchdog group. "That's what Alvarado is."

These accomplishments, achieved during a decade in which school budgets have been slashed, have made the superintendent a hero of sorts in the way New York likes its heroes—smart, tough, and with a checkered past. But if he's a hero to the parents, teachers, and principals in his schools, he is also a standing rebuke to administrators who lack his relish for bucking the bureaucracy—and the test scores to show for it.

ALVARADO WAS AN EDUCATION STAR BY AGE 30. In 1973, he took over the District 4 East Harlem schools, then an educational wasteland. As superintendent, Alvarado steered his district from last place—thirty-second of 32 districts—to middle-of-the-pack, fifteenth. (Today, it's No. 20.) In 1983, flush with success, the Bronx-

Photograph by UPI/Corbis-Bettmann.

born son of Puerto Rican– and Cuban-immigrant factory workers became New York City’s first Hispanic chancellor.

His fall from grace was dramatic and quick, even by the standards of this revolving-door job: Alvarado resigned a year after taking office in a firestorm over fiscal improprieties—a series of questionable “personal loans” totaling more than $80,000 that smacked of payoff.

In 1987, Alvarado, who calls his past conduct “inappropriate, unprofessional, unethical,” was hired as District 2 superintendent, over protests from critics who doubted his rehabilitation. Within a few years, he had once again achieved spectacular results. His 22,000 kids were reading better than almost anyone else’s.

Still, critics abound. Over the course of Alvarado’s career, Seymour Fliegel, a deputy superintendent in Alvarado’s old District 4, has called him “a kamikaze pilot.” Dorothy Ryan, a former member of the District 2 school board, charged that “he doesn’t abide by the rules and regulations. He takes money from Peter to pay Paul. . . . He’s amoral.” Another former board member, Peter Rose, said, “He’s a Faustian figure. He should be removed from office.”

O ARE LAZY OR RESISTANT TO CHANGE IS “WE’LL MAKE UP.” THEY GENERALLY TAKE THE HINT AND TRANSFER.

ALVARADO’S STRATEGY has four elements. First, he pushes lousy principals and teachers out of his district. Then he focuses relentlessly on helping remaining teachers improve themselves, not by the ineffective (but standard) method of sending teachers to workshops, but by sending top-flight teacher-trainers and master teachers into classrooms and giving them license to demonstrate and critique. Instead of bouncing from one goal to the next, his teachers and principals are absolutely clear on the district-wide math and literacy curriculum for every grade, and that’s the focus of all the training. Third, Alvarado finances this multi-million-dollar commitment to teacher development by slashing bureaucracy, assistants, advisers, and middle management—anyone who doesn’t stand in front of a class. And finally, he encourages school choice and the formation of smaller, more nimble schools.

None of these are particularly new or flashy ideas. The difference: Alvarado executes. It’s hard to separate the plan from the man. Many school administrators are gray bureaucrats more worried about avoiding *Daily News* headlines than about making sure their students can read them. Alvarado is a more colorful breed. A Bronx native who grew up “playing stickball sewer to sewer,” he’s one part Joe Pesci, one part Pat Riley.

“We do not have time to wait for Godot,” he recently exhorted a crowd of teachers, trying to sell them on more rigorous standards. “We get caught up in a cycle of all the reasons we can’t do anything: It’s the kids, the parents, the neighborhood, the union, the rotten politics, the budget. But we can stop the barbarians at the gate, the ones who want to dismantle the system, with one thing: results.” The audience is hooked. He’s asking them to do more work without extra pay—and they’re with him.

Alvarado’s also a micro-manager, roaming the halls of schools (no baseball bat here) and pulling teachers aside to give them pointers. This is unheard-of in a superintendent. Principals, accustomed to meeting with their super about administrative matters—budgets, lawsuits, schedules—find their boss willing to talk about only one thing: teacher improvement. “Last time, we talked about getting that math teacher up to speed,” he’ll say. “What have you *done* about it?”

Any reformer in New York needs political prowess. Alvarado, no neophyte, will need all his political skills to escape unscathed from this latest crisis. Just a few weeks ago, Crew extolled Alvarado’s accomplishments for twenty minutes, calling him “an incredibly talented and creative mind.” Last year Crew held up District 2 as the model for his citywide standards initiative. Now the chancellor’s spokeswoman makes it clear that their relationship has chilled. “While the chancellor values his vision and leadership,” she says, “the P.S. 41 incident did raise issues about his managerial and financial ability.”

It’s not irrelevant that Alvarado’s top deputy, Andrew Lachman, is married to Ruth Messinger, which created a terrible appearance problem for the superintendent; Messinger blasted both Crew’s and Alvarado’s handling of the issue.

Generally, though, Alvarado appeals to politicos of both stripes. Democrats admire his success with very poor children; Republicans like his advocacy of school choice and the slashing of bureaucracy. “The octopus is the system, the bureaucracy,” Alvarado is fond of saying. “I’ll walk around with a pair of shears in my back pocket. Whenever I see a tentacle, I’ll take them out.”

Most impressively, Alvarado has managed to get rid of an astounding 50 percent of his teachers and 75 percent of his principals. To put this in perspective, understand that the American school system is a Sartre-meets-Hoffa no-exit situation in which even the most incompetent teachers are protected by a powerful union.

Alvarado eludes this tenured entrenchment by “coaxing out” employees. His message to teachers who are lazy or resistant to change is “We’ll make life unpleasant unless you shape up.” They generally take the hint and transfer. “Tony certainly has been aggressive about it,” says Crew. “I’ve tried to signal to other superintendents that it’s an appropriate management tool.”

The surprising wrinkle is that Alvarado’s hardball tactics have not lost him the blessing of the local union. “Teachers are interested in colleagues who carry their weight,” says Sandra Feldman, president of the local United Federation of Teachers and the national AFT. “I’m absolutely thrilled with the work we’re doing with Tony in District 2.”

Still, former chancellor Ramon Cortines, otherwise an Alvarado admirer, criticizes the superintendent’s impatience. “You have to bring people along,” says Cortines. “You can’t improve a system by getting rid of them.”

THAT’S BECAUSE WHAT’S GOOD FOR ALVARAdo’s schools isn’t necessarily good for New York City as a whole. Because firing teachers is so difficult, Alvarado is deporting poor educators to other New York school districts. Crew contends that this will change in time because “a number of other superintendents are now also pushing this wall.” The obvious question: If every district starts to push out bad teachers, where do they go? Long Island? New Jersey?

Alvarado says he’s now more aware of the systemwide issue. “At first, my strategy was, If I can get someone the hell out of my district, I’ll do it. But now I’m clear [to other districts checking the references of teachers]: I’ll say that the person is horrible. And if you’re a really bad teacher, I’ll go after your license.” So how do departed teachers with less-than-stellar accolades end up in other schools? Alvarado grunts. "An extraordinary number of people never call to check references."

His teachers are loyal, "partly because he works with them, not at them, and partly because he eliminates much of the despair," says Baum. At a hiring event last spring, his district's booth was mobbed while many others were ignored. One prospective teacher, Lara Goldstone, said, "District 2 is the happening place. I'm dying to teach there." For his part, Alvarado worries more about retaining teachers than about recruiting them. "I sometimes wonder if I need city rats who will live and die in Manhattan," he says. "Otherwise, why shouldn't one of my teachers with five years' experience move to the Five Towns and make $48,000?"

Alvarado is even more demanding of his principals. Richard Elmore, a professor at Harvard's Graduate School of Education, says, "Being principal is about keeping the school out of the newspapers, being there when the superintendent panics, keeping the parents and union off your back, metering the paperwork, and otherwise minding your own business. [Superintendents] want someone who can keep the lid on, not innovators." Alvarado, Elmore says, is looking for a different breed. "He wants principals who can turn a school around, who get their hands dirty."

Anne Marie Carillo is one of those principals. When she took over at a 33rd Street elementary, P.S. 116, six years ago, statistics were grim. The janitor was calling the shots. "He wouldn't allow student work on the walls," says Carillo, who had eighteen years of teaching experience but none as principal. "He made everyone leave by 4 P.M., even teachers. He told me to leave when I first started," she recalls, smiling grimly. "That changed quickly. But you'd walk down the block and see the children lined up to take buses uptown to other schools. As a principal, it broke your heart."

Maria McBride-Mellinger had been one of the parents wary of enrolling her daughter there. "I've been in this neighborhood for fifteen years, and the word used to be 'Stay away from P.S. 116.' I *believe* in public schools—how can you isolate your children when you live in such a diverse place as New York City?—but probably wouldn't have sent my kids there."

But when Carillo arrived, McBride-Mellinger says, "the school went through a renaissance." The principal pushed out some teachers; encouraged others; added gifted programs; and, significantly, cultivated middle- and upper-class local parents. Enticed, McBride-Mellinger enrolled her daughter and later her son. "Now there are doctors, lawyers, corporate vice-presidents mixing with people on welfare, transit folks," she says. "It's a wonderful mix. A few parents still pull their kids after kindergarten and send them to the Upper East Side or private schools, but it's not the mass exodus it used to be."

As at P.S. 41, some of the new parents at P.S. 116 have used their connections to bring in tens and even hundreds of thousands of dollars in extras: art supplies, musical instruments, computers, and teachers' aides. "We got Brooke Astor to donate books to the library," McBride-Mellinger says. Similar parents realize that the fallout from Alvarado's and Crew's disagreement can only hurt their schools if the result is a blizzard of new regulations and attendant paperwork emanating from the Board of Education, and they're bracing to head it off.

Despite his reluctant support of P.S. 41's parents, Alvarado maintains that all the money middle-class parents raise for books and extra teachers is useful but nonessential. For him, there is only one necessity: improving instruction.

"All the other stuff is peripheral," he contends. "Or worse: It actually diverts focus from teaching. Throwing money at the physical plant of the school doesn't work. Staff development is not like pixie dust that you sprinkle on teachers who need it. It's *not* remedial. Everyone needs to improve, consistently, every year." Crew agrees, or at least he did before this month's controversy. "Tony has dedicated himself to real systemic reform—I say 'real' to distinguish him from those who tinker at the edges, who believe in the silver bullet. Tony asks, 'What do teachers need to *know*?' "

ANTHONY ALVARADO STARTED TEACHING ENGlish in 1967 and quickly moved through the ranks. In 1973, he was given a chance to improve the worst district in the city—East Harlem's District 4. His plan was decentralization: He found talented principals and freed them to create their own schools. The approach paid off. Soon parents from other districts were fighting to get into the once-shunned area. In 1983, a coalition of blacks and Hispanics pushed Alvarado into the chancellorship, defeating then-mayor Ed Koch's handpicked candidate. Alvarado quickly made headlines with a push for all-day kindergartens. His tenure was off to a promising start.

But in February 1984, his luck began to unravel. That month, an alleged drug dealer and loan shark, John Chin, fired several shots through a neighbor's window. Police searching Chin's apartment found pills, marijuana, three guns, and two uncashed checks to Chin from Alvarado, as well as the title to Alvarado's 1980 Toyota.

When pressed, Alvarado admitted that he'd borrowed $26,000 over seven years from Chin, a social-studies teacher in his district, to meet "pressing family obligations." Alvarado later admitted to accepting more than $60,000 in loans from other employees who received more than $108,000 in overtime.

After a Department of Investigation report criticized him for "a strong appearance of impropriety," the contrite chancellor resigned on May 12. He took responsibility for "horrendous" judgment but added that "many of the charges had no substance."

OVER HIS 30-YEAR CAREER, ALVARADO'S MIScues have generally fallen into two categories. Some can be chalked up to sloppy bookkeeping, inattention to detail, or knowingly overspending his budget—not surprising from a man who despises bureaucracy.

Other failings are harder to excuse, like using Board of Education employees to paint his house and babysit his children, or failing to pay more than $2,000 in parking fines. Even since the personal-loans problem of 1984, Alvarado has been dogged by investigations. In 1991, his conduct was examined not just by the Board of Education but by the state comptroller, the city's Special Commission on Investigations, and even the Feds. The next year, he was exonerated of all claims, though he was castigated for "unofficial use" of a limo, an infraction that cost him $2,129 in fines and the forfeiture of 27 vacation days. He remained on the job and traded his driver for the BMT. Ramon Cortines, a man who knows a thing or two about New York's hardball politics, believes Alvarado's flaws are not lethal ones. "He's paid his dues," Cortines says. "It's time to let him move on."

But Alvarado's current crisis stems not from hubris, but from success. Critics may brand him as an out-of-control cowboy, flouting rules for his own aggrandizement. Most parents don't seem to mind. Who, after all, can quibble with a man who wants to juggle the numbers so he can pay master teachers an extra $10,000 to work in troubled schools?

For now, Alvarado patiently awaits redemption and rides out the waves. Even before the P.S. 41 furor, he said, "I'm not looking to make any moves." But while he's not angling for New York's top job—"There's no one who'd like Rudy Crew to stay for an extended, extended period of time more than I do," he says—it's clear he hungers for the chance to run another city's schools.

Alvarado was a finalist for top education positions in Boston, Los Angeles, and Pittsburgh but never landed the job. The irony is that in a nation desperate for urban educators who can actually get kids to read and write coherently, someone who is arguably the most successful educator alive is fraught with baggage. Administrators flock from around the nation to see Alvarado's ideas in action. But no one seems to want the real McCoy. And it remains to be seen if the latest contretemps has so dampened his risk-taking fervor that his schools will pay by returning to the safe, if bleak, status quo.

He'd like to be the top guy again. "A critic of the grandest proportion might think me a crook," he admits, smiling. "But he would still say I'm not a bad educator." ▬

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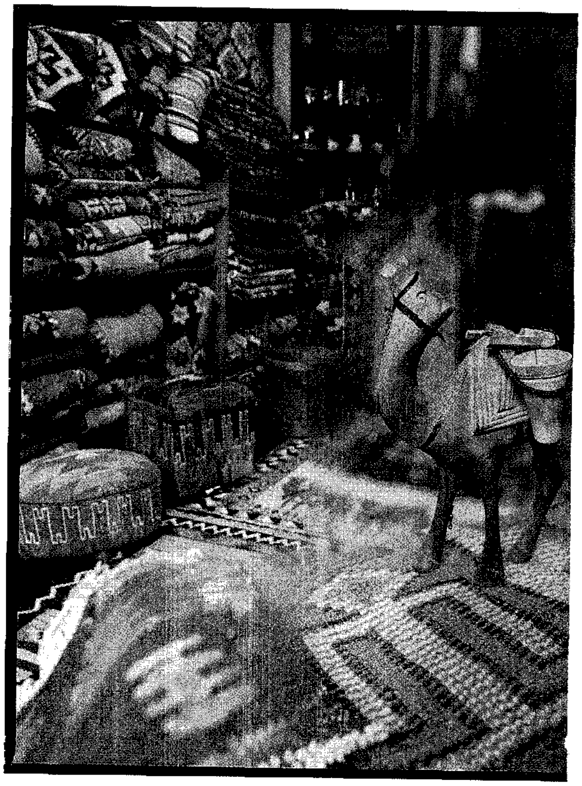
SALES & BARGAINS **ONDINE COHANE**

Discovery Channels

Hidden treasures: *A rug merchant's Turkish delights, ancient herbal remedies, and* **Loehmann's masculine side.**

BEYOND THE BOSPHORUS, housed in a cozy storefront in SoHo, is packed with brightly colored Turkish pillows and kilims—every variety, it would seem, but the flying kind. All pillows are now half price, and kilims are 40 percent off. For example, large pillow, was $240, now $120; three-by-four-foot kilim, was $120, now $72; small pillow, was $40, now $20; antique prayer rug from Konya, was $1,650, now $990. *Beyond the Bosphorus, 79 Sullivan St. (219-8257); A.E., M.C., V.; Tues.–Sun. noon–6; 10/6–10/31.*



Bazaar taste: A thousand and one colors and patterns at Beyond the Bosphorus.

Stacks of Wax

ACADEMY RECORDS IS A COLLECTOR'S dream—a cavernous library run by a staff with encyclopedic music knowledge. A lot of the merchandise is still shrink-wrapped (CDs, LPs, audio- and videotapes, and laser discs), most of it is in great condition, and there are bargains galore. Classical and popular CDs range from 99 cents to $10. Inventory changes every day, but among the compact-disc titles spotted on a recent trip were: *Carol Vaness Sings Verdi and Donizetti,* $3.99; Lenny Kravitz's *Let Love Rule,* $6.99; Stevie Wonder's *Signed, Sealed and Delivered,* $7.99. *Academy Records & CDs, 12 W. 18th St. (242-3000); A.E., M.C., V.; Mon.–Sat. 9:30–9, Sun. 11–9.*

For the Boys

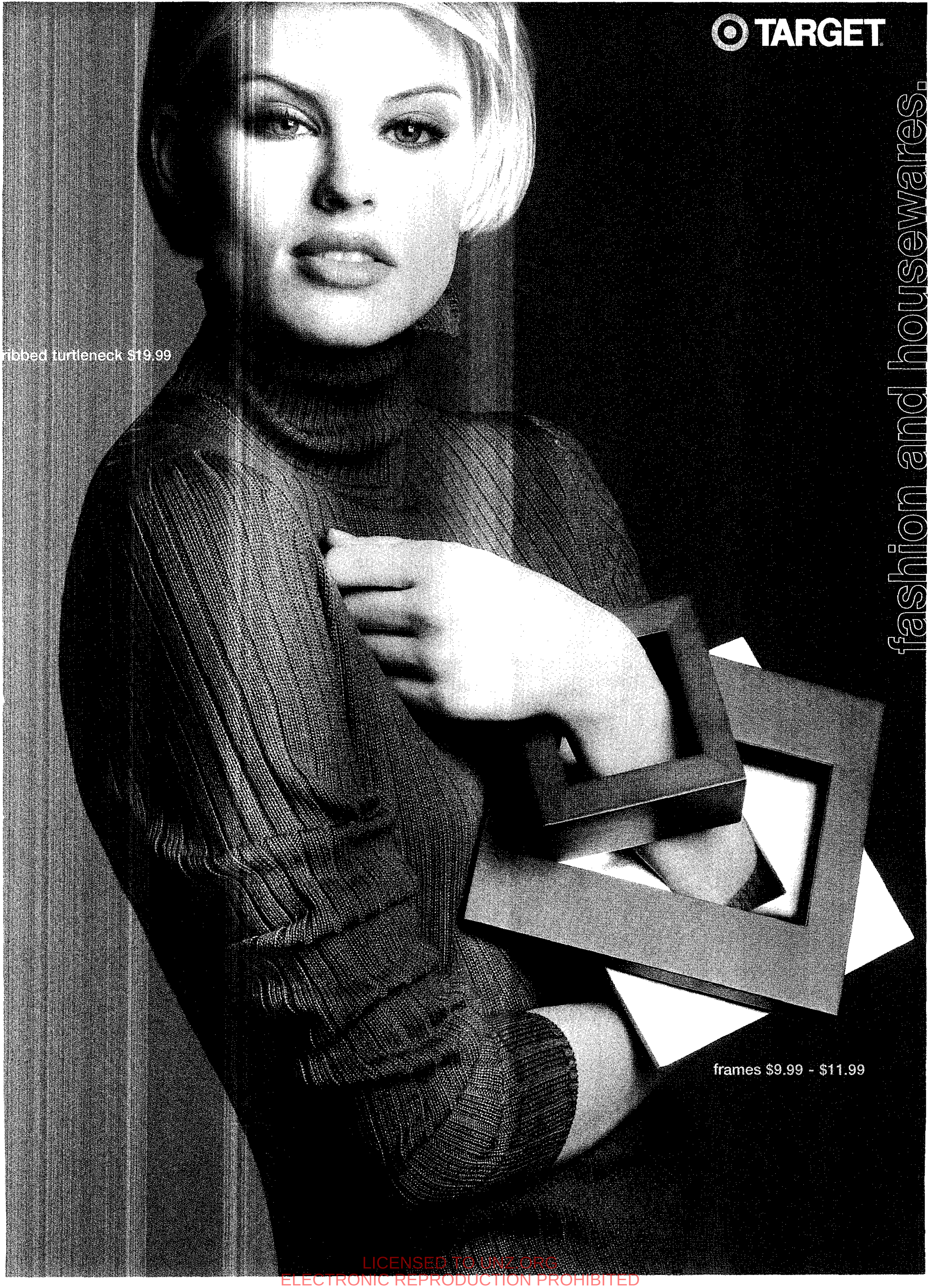
LOEHMANN'S, FOR 75 YEARS A TREASURE trove for discounted women's clothing, has finally decided to open a department for the fellas. Deals include: cashmere sweaters, retail $179, here $99.99; wool pea coats, retail $150, here $79.99; designer dress shirts, retail $90, here $49.99; leather bomber jackets, retail $395, here $199.99. *Loehmann's, 101 Seventh Ave., at 16th St. (352-0856); M.C., V., checks; Mon.–Sat. 9–9, Sun. 11–7; opens 10/8.*

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

One a Day

OPENED IN 1838, C.O. BIGELOW CHEMISTS boasts a long-standing commitment to alternative medicine and a good dose of old-world charm. It houses a huge supply of vitamins, homeopathic remedies, and herbal products on its wood-paneled shelves. The annual sale includes: Echinacea herbal extract, was $11.49, now $4.95; Solgar 1,500-mg vitamin C with rose hips (90 tablets), was $13.40, now $7.50; Solgar St. John's Wort (60 caplets), was $9.20, now $4.60. All Bigelow vitamins are buy-one-get-one-free. *C.O. Bigelow Chemists, 414 Sixth Ave., near 9th St. (533-2700); A.E., M.C., V., checks; Mon.–Fri. 7:30–9, Sat.*

Photograph by Kenneth Chen.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Serving It Up

WHEN YOU TIRE OF TAKEOUT, LOOK TO Broadway Panhandler as a source of inspiration. Among its great appliances for some home cooking: Bron stainless-steel French mandoline, was $128, now $99; Le Creuset tea kettle, was $42.95, now $34.95; Bodum Chambord eight-cup French-press coffeemaker, was $27.50, now $21.95; Villa Ware wafflemaker, was $46.95, now $39.95. *Broadway Panhandler, 477 Broome St. (966-3434); A.E., M.C., V., checks; Mon.–Fri. 10:30–7, Sat. 11–7, Sun. till 6; through 10/13.*

Uptown Girl

DRESSING EVERY EVENT FROM CHIC WEDdings to lunches on the town to cocktail parties, designer Josephine Sasso has for the past fifteen years been cutting clothing to order for all occasions. She opened her first store this summer and is offering excess inventory at a deep discount. Her collection includes: tops, were $163, now $75; skirts, were $125–$375, now $75–$150; dresses, were $217 and $271, now $99 and $125. *Josephine Sasso Collection, 226 E. 78th St. (396-9692); M.C., V.; Mon.–Fri. 10–5; 10/6–10/10.*

Under a Bushel

THE OPENING OF ITS SHOWROOM TO THE public happens only once a year at Calger Lighting, so now's your chance to grab its high-end wares. Sale items include: floor lamp, retail $2,100, here $850; nine-bulb bronze chandelier, retail $2,450, here $1,000; porcelain table lamp, retail $675, here $300. Duvets, pillows, throws, and comforters are also available. *200 Lexington Ave., at 32nd St., suite 801 (689-9511); checks accepted; Mon.–Fri. 9:30–5; 10/6–10/31.*

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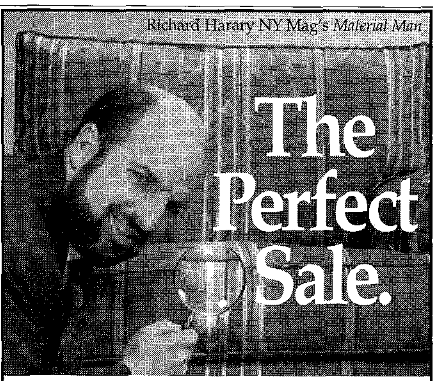
Richard Harary NY Mag's *Material Man*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MOVIES DAVID DENBY

Father Knew Best

Agnieszka Holland puts a persuasive feminist spin on Henry James's tale of a love-starved heiress torn between a frosty father and a comely con man.

IN **Washington Square,** SET IN UPPER-CLASS NEW YORK in the 1850s, a plain, awkward girl who happens to be an heiress, Catherine Sloper (Jennifer Jason Leigh), meets a handsome young man, Morris Townsend (Ben Chaplin), at an elaborate garden party. Decorous behavior—the implacable standard of the time—requires control, yet Catherine fidgets, stares, and ducks her head as if suddenly transfixed by a fold in her fringed and gaudy dress; then she stares again. No man of comparable beauty, or any beauty at all, has paid her much attention in her life, which has been led entirely under the gaze of her father, Dr. Sloper (Albert Finney), a widower of sardonic speech and dictatorial temperament. Morris is not only good-looking but also charming, ardent, and, as far as Catherine can tell, entirely taken with her. Is he serious? A mere opportunist? Catherine's father is sure that he is after her fortune.

Just a gigolo: Jennifer Jason Leigh is courted by Ben Chaplin in Holland's *Washington Square.*

In this and many other scenes from *Washington Square,* the actors, the director (Agnieszka Holland), and the screenwriter (Carol Doyle) are struggling against the familiarity of the material. Even if you haven't read Henry James's great early (1881) novel, or seen the recent Broadway revival of *The Heiress,* Ruth and Augustus Goetz's theatrical adaptation of the book (first mounted in 1946), or seen the excellent 1949 William Wyler movie based on the Goetzes' work (starring Olivia De Havilland, Montgomery Clift, and Ralph Richardson), you may still find that the material feels generically familiar as a situation: A rich, vulnerable young woman meets a poor but cunning and self-possessed young man with nothing to recommend him but his physical splendor.

What Holland and the others have done is to make the story as dangerous as possible—to take it to an extreme of neurotic energy, passion, and rage without going over the edge into travesty. Holland, the Polish-born director of *Europa, Europa* and *Olivier, Olivier,* gives every emotion its full stop. The characters have developed an elaborate armature of manners, but as far as we can see, they repress or deflect nothing. People run up and down stairs, tremble, and shout. The filmmakers seem determined to expose the elements of melodrama and erotic anguish beneath James's powerfully urbane manner. If the results aren't in line with James's tone—one of suavity yielding to outbursts of candor—the movie often works on its own terms as emotional drama. There are no languid, dead, merely decorative patches here, as there were in Jane Campion's version of *The Portrait of a Lady.*

At first, however, Jennifer Jason Leigh is too rabbity. Her Catherine seems not merely shy and awkward but half insane. She drops things, picks them up, drops them again; and she drops herself too—she can barely remain on her feet. She hardly seems upper-class: Her Catherine has an ineptitude so complete she almost invites cruelty, and I dreaded the return of what I have complained of in the past, Jennifer Jason Leigh's tendency to turn masochism into bravura. Jason Leigh is about half the size of Ben Chaplin, who, though not as handsome as Montgomery Clift, nevertheless has dark liquid eyes, dark hair, full sensual lips, and an enormous eagerness of address. His Morris Townsend nearly devours Catherine, and she's ready to be devoured. Aroused, Jason Leigh arches her back, and in one scene nearly pops out of her dress. Dear God, are they going to fornicate in Dr. Sloper's drawing room? It's one thing to ruffle Henry James, another to torment him. No, they hold back; the movie stays on course.

Albert Finney, however, is something of a brute. He seems to have wandered in from another set, where Dickens was being adapted. Finney's imposing and blustery, a mass of unconscious rages, and his callousness

Photograph by Ron Batzdorff/Hollywood Pictures.

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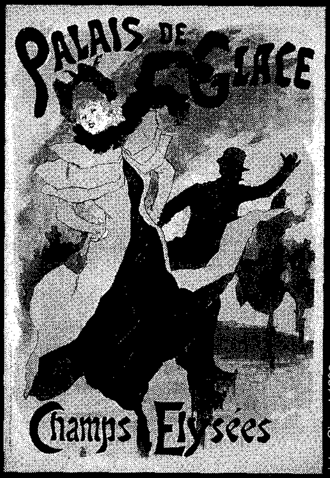

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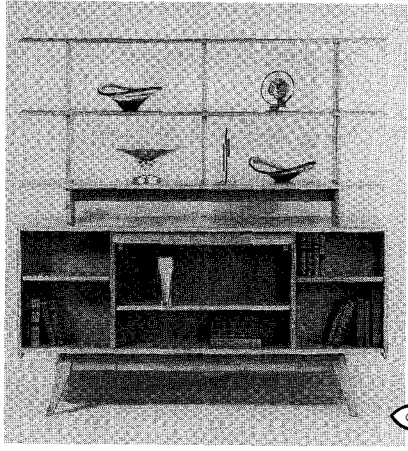

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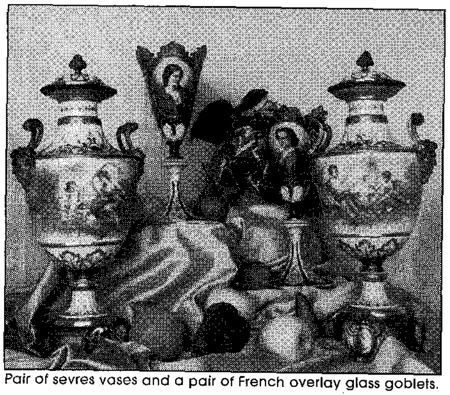

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combined with the erotic openness of the younger actors turns the story into that of a grown-up denying young lovers a physical relationship; he becomes a jealous father who acts out of twisted motives (his own wife died giving birth to Catherine). When it turns out that Dr. Sloper is correct about Morris Townsend's motives, it comes as something of a shock. We can't put his acumen together with his obtuseness. James's point is that Dr. Sloper is both right and wrong, both protective and damnably egotistical—that's why the story is so richly ambiguous morally—whereas in Finney's interpretation, Dr. Sloper is virtually a murderer.

But Chaplin and Jason Leigh keep the movie on track. Chaplin's false candor gives way to desperation; the too-sensual face collapses into misery and childishness. Chaplin's fits of self-justification are despicable but touching and recognizably human—we've all had moments like that, moments in which our worst selves have been exposed and our best selves try to break away from the bad behavior and can't. Morris is trapped, and Chaplin's desperation is piteous. And Jason Leigh pulls herself out of masochism and becomes, by degrees, a formidably willful and proud woman. Henry James gave Catherine dignity in withdrawal; Agnieszka Holland, in a series of final radiant close-ups, makes her a force. It's a feminist reading of the text but not a vulgarization of it.

Holland keeps the camera active and the backgrounds fitful. Washington Square itself (Union Square in Baltimore serves as a double) may be an orderly paradise, with children and bicycles and fine ladies and gentlemen, but the rest of 1850s New York is a beehive of nasty activity. The port is buzzing, and men copulate with whores in the back room of a saloon. Filling in what James leaves out is a plausible way to do him in the movies, a plausible way of taking him over while not approaching what he actually is—subtle and brilliant beyond the movies' abilities to capture.

Seven Years in Tibet APPEARS TO BE AN EPIC made for the people of Southern California. A selfish bastard and glory freak from Austria named Heinrich Harrer (Brad Pitt) climbs enormous Himalayan peaks in 1939, gets thrown into a British prison camp at the start of the war, escapes, links up with another escapee, fellow Austrian climber Peter Aufschnaiter (David Thewlis), and penetrates the mysterious holy city of Lhasa, Tibet, where he attains humility and peace and even selflessness, largely through friendship with the teenage Dalai Lama. When the Communist Chinese attack Tibet in 1950, Harrer—a real person, still alive today—does what he can to help the defense, but the jig is up, and he returns to Europe, where he resumes his career as a climber and national hero.

Harrer's book (same title), which I have not read, has a good reputation, but the movie made by Jean-Jacques Annaud is a kind of mountain-air morality play, made without fervor or intelligence. Annaud opens up huge physical spaces, and the mountains, high valleys, and famous walled city are good to see (even if the Andes sometimes sub for the Himalayas), but with someone as bland as Brad Pitt at the center of the movie, the peaks are less a visual metaphor of striving and spiritual ambition than an inert picture-postcard background. Pitt is lithe and very blond, but there's nothing going on in his face and nothing at stake in the movie. In the beginning, he doesn't look arrogant; he looks merely puppyish and snarly, and when he reforms, he just seems becalmed, even bored.

A few of Harrer's adventures with Aufschnaiter are mildly amusing, but the movie is devoid of drama. Whether Heinrich Harrer loses his arrogance and becomes a nice man is hardly a question any grown-up can find interesting. (Brad Pitt may be an actor for teenage girls and no one else.) The cynical will say: "Harrer was stuck in Tibet during the war years; what else could he do but become 'unselfish'? The Dalai Lama was the only game in town." Remarks like these would be inadmissible if the movie were not so feeble. The theatrics of Buddhism in the temples of Lhasa—the basso chanting and the severe piety of the monks—are very pleasing, but the young Dalai Lama is just a nice kid with bright eyes and a charming smile, a nice kid who wants a friend, and the scenes between him and Harrer lack any kind of tension or illumination. Harrer becomes an older brother who is docile yet reverent. But why is he reverent? Where are the spiritual qualities in the boy that would transform a grown man into a different personality? We don't see them.

The Dalai Lama has a following even today among movie-colony seekers (like Richard Gere), and it's something of a sick joke that when an enormous film at last gets made embodying this obsession it should end in disgrace. For Heinrich Harrer, it turns out, was no innocent Austrian mountain climber but a Nazi and an active member of the S.S. The German magazine *Stern* outed him about five months ago, when the movie was almost done. (A few hastily written voice-over lines spoken by Pitt allude to the party membership.) Perhaps it's characteristic of the empty-headed piety behind movies like this that the people involved in it did years of preparation and managed not to discover the single most important fact about their hero. ▬

Cuisine artist, six - foot - two, with taste for life. Seeks kindred kitchen spirit, sauce - erer's apprentice. Must l-o-o-v-e French cooking. Be sensitive to my -- how shall we say it -- unique culinary heritage. Strange stirrings began in China. But courses at Cordon Bleu, in Paris, really turned on my oven. Took 10 years in four countries to boil up my epicurean classic for foodies. TV put the frosting on my image. Adore to lop, chop, dice, in public. Oops, did that rooster fly out of the pot? Bon appetit, my dears. See you for dinner on A&E Tuesday night, Oct 14, at 8pm ET/7pm CT on Biography. A&E

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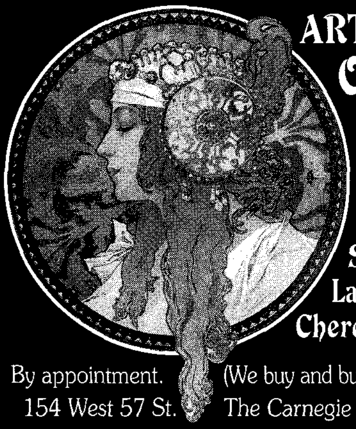

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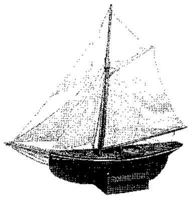

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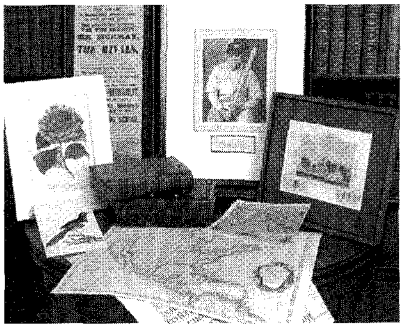

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Oddville

An epic set in motion when a cat goes missing, Haruki Murakami's dreamlike, curiously suspenseful 'The Wind-Up Bird Chronicle' has its own internal logic.

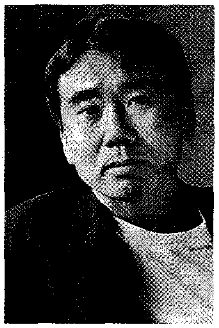
The Wind-Up Bird Chronicle

BY HARUKI MURAKAMI
Translated from the Japanese by Jay Rubin
Knopf; 624 pages; $25.95

THIS CERTAINLY HAS BEEN A YEAR OF LARGE NOVels, very large novels, even. Haruki Murakami's latest may not be the biggest, although it is almost twice the size of his previous outings; what sets it apart is that even at 624 pages, its scale feels modest. Murakami, to all appearances the most unassuming of novelists, can successfully create the illusion that what he is up to is nothing so calculated as literature. He is writing you a letter—artless, urgent, perplexed—in which he tries to make sense of some odd events, giving you all the facts in proper order, hoping you will see the pattern that eludes him. This of course is a measure of just how devious he is. The apparent simplicity of his expression masks the strangeness and complexity of his books and, in *The Wind-Up Bird Chronicle,* nearly disguises the fact that it is, in the most time-honored sense, an epic.

THE WIND-UP BIRD CHRONICLE
HARUKI MURAKAMI

Little is explained in the latest novel from Murakami, who is "some kind of wizard."



It all begins with a lost cat. Toru Okada and his wife, Kumiko, have a cat with a bent tail whom they have named Noboru Wataya, after Kumiko's brother, whom the cat somehow resembles. The Okadas live in a Tokyo suburb; behind their house is a sealed-off alleyway, at the other end of which is an abandoned house. In a tree near this house there occasionally roosts a bird, which is never seen but only heard; its cry sounds like the winding up of a spring. Toru, the narrator, is persuaded the cat has taken off down the alley and ended up somewhere in the vicinity of the abandoned house. He has a lot of time to look for the cat, since he has recently quit his job as a paralegal. Between listening to Western classical music and preparing rather Western-style meals, he searches. So far, so good. A plot more banal could scarcely be conceived.

The search for the cat only takes a couple of hundred pages, though. Eventually it turns up, without fanfare, but in the meantime it is Kumiko who disappears, and remains missing. This is about as much of the story as takes place in the everyday world; the balance, like the submerged portion of an iceberg, occurs in the realm of dreams and the paranormal. The narrator receives strange telephone calls. Some are from a woman who insists she knows him, and who proceeds to initiate unsolicited phone sex. Others are from a woman who calls herself Malta Kano (you get the impression that this name is both funnier and more mysterious in Japanese than it sounds to us), who is a psychic and allegedly engaged in the search for the cat, although her messages and her eventual actions are enigmatic. She has a sister, called Creta Kano, who dresses in the style of an early-sixties pop singer; her appearances are as sudden and unfathomable as Malta's phone calls.

Noboru Wataya, not the cat but the brother, is a malign character, an economist who has become a powerful media personality through some sort of occult mind control. He and the narrator are mortally opposed; although Noboru Wataya never appears on the scene in flesh and blood, their struggle seems to drive the entire story. As with so much else in the book, however, the ramifications of this are never made explicit. The narrator and Kumiko married against the wishes of her family. Permission was granted only on condition that

Photographs: top, Marion Ettlinger; bottom, Wayne Simpson.

they periodically consult a soothsayer named Oishi Honda, an ailing veteran who emits Sibylline pronouncements in between traumatic episodes in which he obsessively relives horrific incidents from the war. He was posted to the front in the puppet empire of Manchukuo, on the Chinese mainland, where an agonizing war of attrition was fought against the Outer Mongolians and the Soviets.

Early in the story, Honda dies. He has left the narrator a legacy, and a former comrade in arms, Lieutenant Mamiya, has been dispatched to deliver it. The box, however, turns out to be empty; it would seem that the actual gift is Lieutenant Mamiya's narrative, which runs episodically through the book. He recounts a series of incidents, some horrible, many inexplicable: the ambush in the Gobi Desert of an espionage party to which he and Honda had been assigned, the torture and execution of their commander, Mamiya's escape and miraculous rescue from certain death, his postwar internment in a nightmarish Soviet prison camp, the state of emotional numbness in which he has existed ever since. Later the narrator encounters a mysterious mother and son, who call themselves Nutmeg and Cinnamon. Although posing as fashion designers, they are actually psychic healers of some kind; in any case they are very rich. Nutmeg's tale runs in counterpoint to Lieutenant Mamiya's—she grew up in Hsin-ching, the capital of Manchukuo, where her veterinarian father was the zoo director. Her memories obsessively turn on an incident she did not witness: the killing of the large mammals as the Soviets closed in on the city and food ran out.

The narrator finds himself becoming a sort of passive medium. He acquires a blue-black stain on his face, oddly like the one borne by Nutmeg's father, and as a result receives the power of psychic healing, although he doesn't understand it. He feels compelled to reenact the lieutenant's most profound experience—just as the latter had for an instant seen the essence of life while hiding at the bottom of a dry well in the desert, so the narrator begins to spend increasing amounts of time at the bottom of the dry well on the grounds of the abandoned house. There he can slide into a parallel world, a shadowy hotel where the phone-sex woman is always lying in bed, audible but invisible in the darkness, and a threatening figure is always on the point of entering the room.

And that isn't the half of it. Talismanic items—a baseball bat, a bottle of Cutty Sark, the overture to Rossini's *Thieving Magpie*, the cry of the wind-up bird—migrate ceaselessly among material, historical, and metaphysical realms. So do people, for that matter, in particular the Kano sisters, who seem to shuttle between real-

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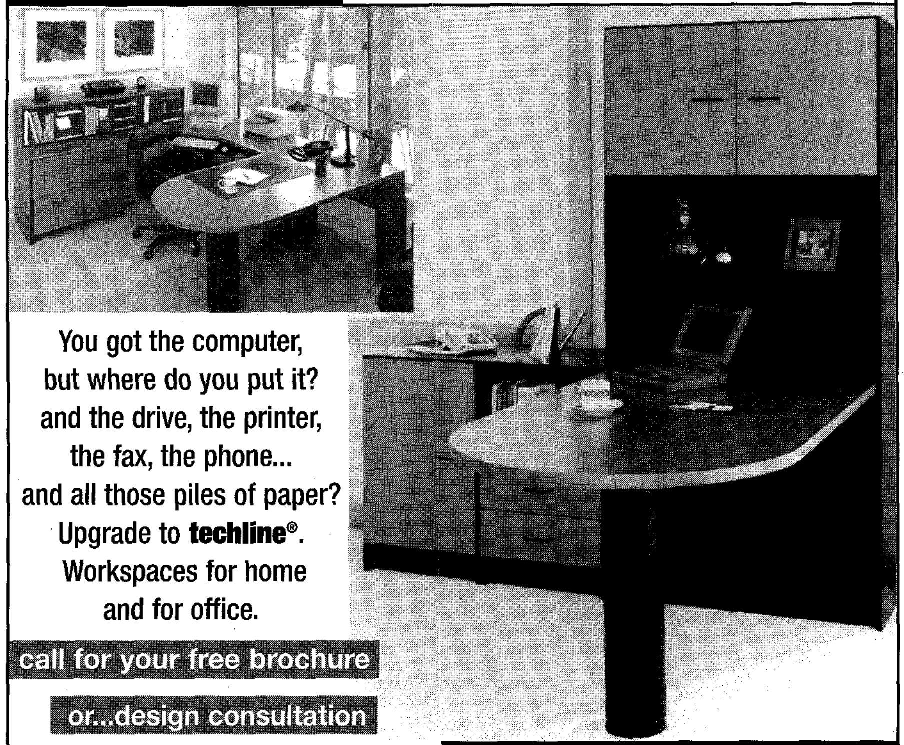

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ity and other people's dreams at will. Every character, every story, nearly every circumstantial detail appears to connect with every other in some ectoplasmic cat's cradle. The one-thing-after-another recital of events by the Everyman narrator is tremendously effective in suspending disbelief (and builds up quite a head of suspense as well, even concerning the missing cat). You pretty much have to put the book down and walk away from it for a while to realize just how odd it is.

Nothing, or almost nothing, is explained. At the very end, after the narrator has finally faced down the unknown intruder in the dream hotel, one strand of the narrative at least acquires a shape, if not an interpretation—this is where you realize that you've been reading an epic. In the meantime, you just travel through the narrator's adventures, drawn along as hypnotically as he is. Away from the book, you try out various skeleton keys: historical, psychoanalytic, literary-critical. Are the hotel episodes versions of the primal scene? Is the whole thing an allegory of Japanese nationalism and ambivalence and guilt? How about the bird imagery that crops up all over the place? But every interpretation, however semi-plausible, seems crudely reductive. The book's internal logic has the ironclad self-sufficiency of a dream. It is useful, as ever, to remember that a work of literature is not a tool or a code or a map but an object, period. *The Wind-Up Bird* is as sculpted and implacable as a bird by Brancusi.

You might, though, entertain a passing suspicion that something has been lost in translation, less because of unresolved enigmas than because the prose is constantly reminding you of its secondhand status. The dialogue in particular has all the rhythm and nuance of a hastily overdubbed foreign movie: "Look, I know how busy you are, but give me a break. I want to know what's going on. What's with the cat?" To come across such formulations in a novel not written by Franklin W. Dixon raises questions about how many shadings the translator might have flung overboard expeditiously, both there and in the less demotic passages. This in turn makes the reader wonder about the weight of allusion in the book—musical references abound, all of them Western, from Schumann to Percy Faith, while the historical matters are likely to lie outside the ken of non-Japanese readers. There are implicit social critiques in the novel—regarding the war, the media, party politics, corruption—that I can detect while being ill-equipped to appreciate their exact resonance. The same could be said, of course, of anyone's reaction to a foreign novel. But such a thing is conspicuous here because of the gap that yawns between the enigmatic substance of the book and the often slipshod language in which it is cast. Murakami, some kind of wizard, deserves better. ▬

JOHN SIMON

External Affairs

Christopher Kyle's 'Plunge' is an almost-serious comedy about love, sex, sin, and superficiality; Frank McCourt's 'The Irish' is a gloppy Hibernian stew.

W*HIMSICAL* IS THE WORD FOR CHRISTOPHER Kyle's **Plunge**—or, perhaps, *saucy.* It's a naughty little comedy with serious overtones, its very seriousness a bit ludicrous, shy-making. Underneath both the whimsy and the pain, there are all too recognizably superficial characters. But Kyle knows how to humanize superficiality, to squeeze both the humor and the pathos out of it—until we recognize onstage not only others but also ourselves.

Clare Dunn is a vice-president in her father's multimillion-dollar financial business, where Harris Nyquist is an employee and Jim Mackey a temp. In a New York hotel room, the nymphomaniacal Clare, who has been drinking downstairs with Harris, tries to have a fling with him, even though he is the husband of Val, her best friend. However, Val has recently given birth and has since been backing away from her loving, befuddled spouse. But Harris misfires and passes out; so Clare has it off with the oddball Jim, who has also been drinking with them.

Next we are in the Dunns' comfily appointed Connecticut farmhouse, where Clare entertains over the Labor Day weekend while her parents are away traveling. Val and Harris are here, as is Matty Bonham, an old friend of Clare and Val's from their Kenyon College days. Matty, just into his thirties, has never held a job for more than nine months and now, to oblige his mother, is considering the priesthood, although, as he says, "it's very dangerous when Episcopalians get involved with religion." Matty is a parasite but tolerated for his wit. And though only semi-invited, Jim, too, shows up.

Everybody has secrets, but everybody confesses, invariably to someone who blabs it out to the rest. It transpires that Val is leaving Harris and the baby, and that from flaming liberal, she is about to go capitalist and lesbian. Everyone finds out about Clare's affairs, past and present, with ensuing complications. The play ends with a new affair about to begin. Val can't believe that Clare and Harris messed around behind her back, and is furious. Harris can't believe that Val is leaving him, and is shattered. Matty can't believe his good luck, and may take the job Clare offers: At any rate, it beats the priesthood.

Like his Matty, Christopher Kyle is saved by his wit. When someone asks Matty whether Clare and her temp have been sleeping together, he answers, "How else could they meet?" Not just lines, but entire characters are amusing, often most so when they are in earnest. And the play is greatly helped by a letter-perfect production. Ron Lagomarsino, an expert at this sort of ferocious fribble, has directed with unfettered brio in Rob Odorisio's sassy scenery, which moves nimbly in tight space. Jennifer Von Mayrhauser's costumes are wickedly apt; Donald Holder's lighting probes teasingly. But best of all is the casting.

Deep thoughts: In *Plunge*, Christopher Kyle sends up sexual mores at the end of the millennium.

Ashley Crow (Clare), poised between irresistible seductress and shrew-in-the-making, can switch with sinful ease from temptress to icicle. Taylor Nichols is the pluperfect patsy as Harris: eternal do-gooder and universal dupe. Jessica Hecht (Val) is the archetypal almost-pretty, almost-bright young woman, militant out of insecurity and utterly unpredictable. Bruce Norris (Matty) could give lessons in smart-ass-hood to talk-show hosts, as he proved also in *An American Daughter,* and treads the razor's edge between the droll and the obnoxious as if it were a country lane. Frederick Weller's Jim, who refuses to be anything beyond a temp except a stud, brings the house down with lines such as, "The shit you have to do to be a yuppie!"

Photograph by Joan Marcus.

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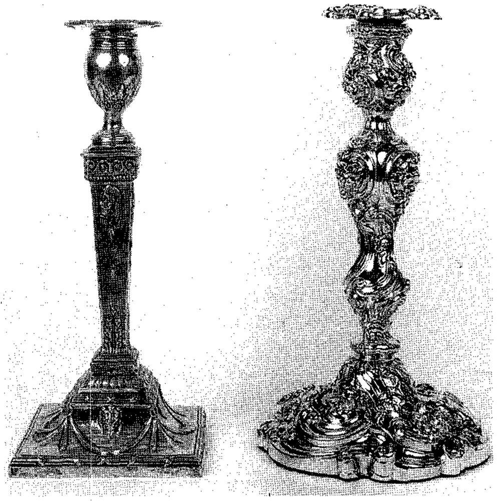

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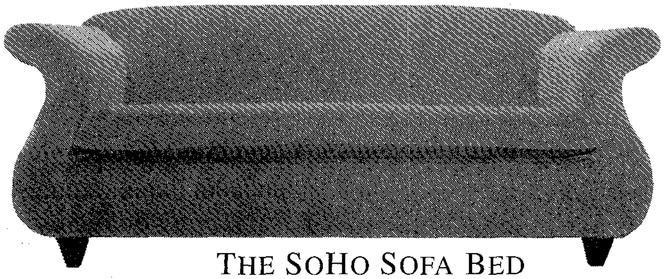

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Plunge is not so good as Kyle's previous *The Monogamist,* but it is funny, spicy, and evocative and cleaves the mind as a foghorn cleaves the mist. Yet why does Clare at one point smell a bouquet of tulips when, as everyone knows, tulips have no scent?

The Irish . . . and How They Got That Way IS A congeries of articles, diary extracts, letters, anecdotes, statements, statistics, and songs about, and mostly by, the Irish. Act One is about them at home and in England; Act Two, about them in America. It was compiled by Frank McCourt, whose international best-seller, *Angela's Ashes,* is, I hope, better than this. This, alas, is a stew into which has been tossed anything pro- or anti-Hibernian McCourt could assemble, along with a few jokey utterances of his own. Some of it is entertaining, some of it piteous (the potato-famine stuff). And all of it goes down as easily as it can be forgotten, though it makes me wonder how I would have felt about it as a paying customer.

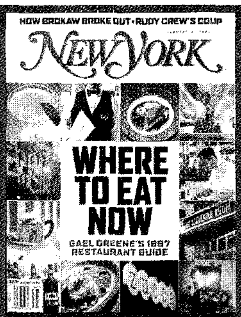
Herewith, three brief samples: A respectable non-Irish American observes, "It is as natural for an Irishman to drink as it is for a pig to grunt." McCourt opines, "There are two types of people the Irish did not get along with: the blacks . . . . and the whites." A Tammany Hall politician is quoted, "Nobody thinks of drawing the distinction between honest graft and dishonest graft," the first of which he proudly practiced.

The evening begins with an unattributed recitation of Arthur O'Shaughnessy's *Ode* ("We are the music makers"), here meant to designate the Irish, though the poet applied it to poets.

Next comes the song "Look to the Rainbow," by those doubtful Hibernians Yip Harburg and Burton Lane. But things do become more Irish, though such significant phenomena as religion and the I.R.A. are given short shrift or none at all. Many famous Irish or Irish-American songs are nicely rendered by four singer-actors and two musicians.

Ciaran Sheehan has a fine shock of wavy black hair and a ringing tenor; Ciaran O'Reilly has ruddy cheeks, conniving eyes, and a lusty brogue; Terry Donnelly is as impassioned as she is clarion-voiced; and Marian Tomas Griffin, who acts, sings, and plays several instruments besides looking like a more delicate Maureen O'Hara, I simply lost my heart to. Of the fine brace of musicians, Rusty Magee is also a comic and Bob Green is the only green on view, Charlotte Moore, the canny director, having carefully avoided displaying anything blatantly orange or green. But why not end with the recitation of some great Irish poetry? Say, by Yeats, Synge, James Stephens, Patrick Kavanagh, Thomas Kinsella, and Seamus Heaney—a perfect clincher. ■

MERRY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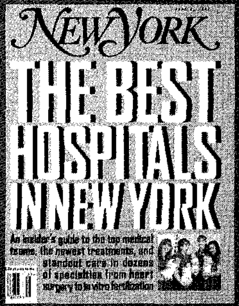
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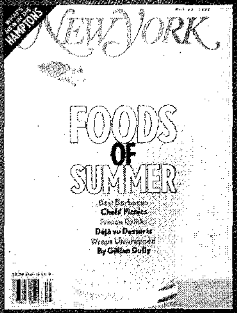
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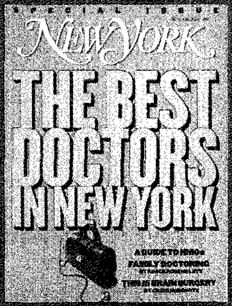
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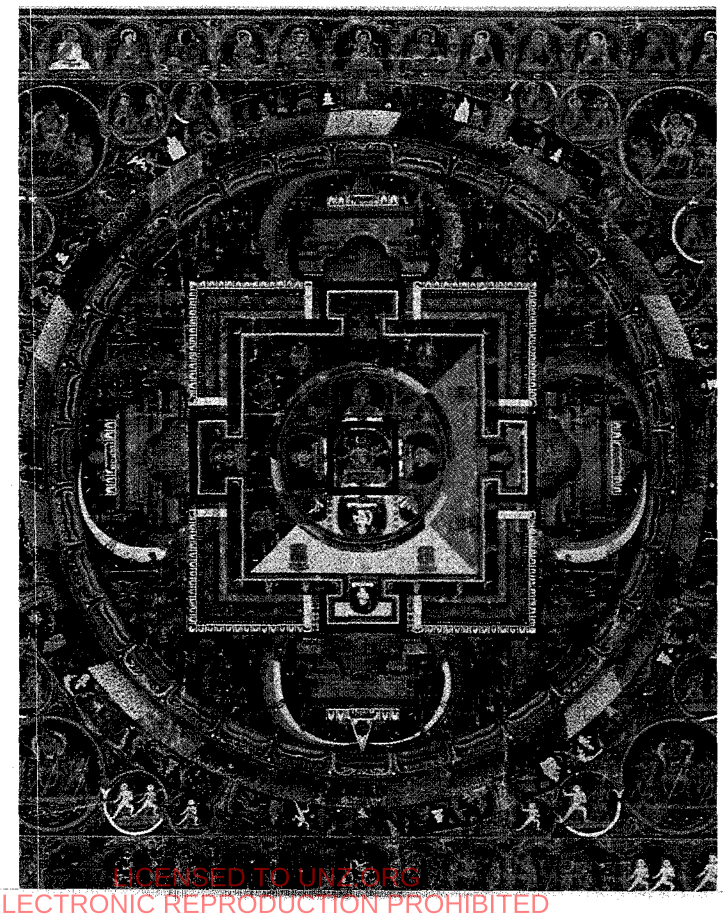
Castles in the Sky

To an intriguingly beautiful exhibition at the Asia Society, two Buddhist monks contribute a sandy work-in-progress; cultures collide in New Jersey.

TWO TIBETAN MONKS RECENTLY BEGAN MAKING A Kalachakra sand mandala at the Asia Society to accompany the exquisite show of Buddhist mandalas now on display there. They will finish around October 8. They work seven or eight hours a day, painstakingly using a conical tool called a *chakpu* to sprinkle grains of colored sand into a visionary map of the Buddhist universe. The usual purpose of this mandala, which represents the five-story palace of the deity Kalachakra and his 722 manifestations (or aspects of enlightenment), is to help Buddhists understand the teachings of the Kalachakra Tantra. With a slight smile, however, you could also regard the making of this mandala as a radical work of contemporary performance art.

Nothing in today's art world offers a deeper critique of Western society than living Buddhist art. Any scurrilous political performance or act of outrageous sexual theater fits easily into the metaphysical pattern of life in New York. But Buddhist art—even more than most other religious art—proposes a fundamentally different way of understanding the space in which people pass their time. I don't know whether the curators, Robert A. F. Thurman and Denise Patry Leidy, intended this contemporary import for **Mandala: The Architecture of Enlightenment,** but their inclusion of a new sand mandala gives their survey of older, mostly painted works an intellectually playful edge that is rarely found when a professor parses a tradition.



A late-fourteenth-to-early-fifteenth-century Tibetan mandala.

Photograph courtesy of the Metropolitan Museum of Art.

Mandalas are often visions of paradise, representing the perfected land of enlightenment. In religious instruction, they are used as a means to stimulate, focus, and train the mind, helping one along the path toward enlightenment. Their form, usually based upon a circle within a square, has roots in ancient Indian religion and temple architecture. Many are brilliantly colored and fantastically elaborate; Tibetans particularly liked a "palace architecture" composition, in which there is typically a central deity (such as Kalachakra) housed in a space of sacred intricacy. The Asia Society has magnifying glasses available to help you appreciate the details.

The exhibition, jointly organized by the Asia Society and Tibet House, includes more than 50 such mandalas and other related works. While especially rich in examples from the Himalayan region, it also examines the spread of the mandala to other places in Asia, such as Indonesia and Japan. For example, you can see a shimmering blue-and-gold silk mandala made in Japan during the mid–thirteenth century; it renders several hundred figures with such whispered delicacy, they appear breathed upon the surface. Among the works of sculpture is an astonishing piece made in Tibet in the sixteenth or seventeenth century—a "Kalachakra Father-Mother"—that reconciles furious movement and absolute poise.

If you are not fluent in the imagery of Buddhism, the iconography of mandalas may look forbiddingly complex. Yet the actual visual appearance of the mandalas can also convey an important part of their meaning. While detailed, they are also simple in their overarching design. They look at once closed and open, general and specific, angular and yielding, centered and outward-flowing. In other words, their appearance embodies many essential Buddhist paradoxes, uniting seeming opposites. What visual symbol could better convey the one in the many and the many in the one than a depiction of Kalachakra joined to his consort and surrounded by 722 deities, each representing an aspect of his enlightenment?

In fact, nothing in a mandala is more radical—today—than this emphasis upon the intricate patterns of the spirit. If New Yorkers put their faith in the complexity of the computer chip and of the Manhattan grid, the makers of a mandala believe in the endlessly rich nature of the internal human space. As a result, the sensation of time in a mandala has an unexpected quality, as does the effort required to make such a complex composition. There is no rush: Why not take infinite pains to convey the infinite? The two monks working at the Asia Society do not, as modern Western artists do, emphasize change, surprise, and the progress of art in a particular direction. They do not make a fetish of fame or of the permanence of art. At the close of the show, they will deconsecrate their mandala, place the sand in a vessel, and take it as tradition requires to some moving water—in this case the East River, which could use some help.

IN THIS CENTURY, MANY WESTERN ARTISTS have looked for inspiration to Asia and other remote cultures, hoping to recover lost or eclipsed values. The results are mixed: The meeting of cultures sometimes ends in portentous scrambling or in New Age bombast. Last week, the Montclair Art Museum opened two first-rate and complementary exhibits—**Steve Wheeler: The Oracle Visiting the Twentieth Century** and **Splendid Heritage,** a collection of Native American art from the Masco Corporation—that convey with poignance the power and difficulty of this ambition.

Steve Wheeler (1912–1992), a remarkable eccentric whose obsessions ranged from surrealism and slangy pop culture to ancient Irish calligraphy and Northwest Coast Indian art, sought a grand synthesis that would bring together modern American culture and the ancient mysteries. Working mostly with the formal language of Miró and Picasso, he created densely patterned pictures that often had amusing names (*Oedipus at Hoboken*). While some, like *The Power of Memory,* seem oracular, others cannot transcend their sources and become a kind of passionate pastiche.

But few things in the museum world are more admirable than reconsidering an overlooked figure, as the curators Gail Stavitsky and Twig Johnson have done here. (A collection of Wheeler's art is also on display at Snyder Fine Art in Manhattan.) Wheeler did most of his significant work in the forties and fifties. Neglect and the difficulty of his ambition finally broke him as an artist. The simultaneous exhibit of American Indian art in Montclair sets into relief just how hard it is to make an adequate response to other cultures—for Indians no less than for New Yorkers. The Indian work has an authority well beyond Wheeler's, especially when the artists do not pay too much attention to Western culture. But there is also an extraordinary work in which an Indian covered the surface of a store-bought valise and a pair of lady's shoes with brilliant beadwork, as if she could claim the soul of what's foreign by reworking the surface. Very modern. ■

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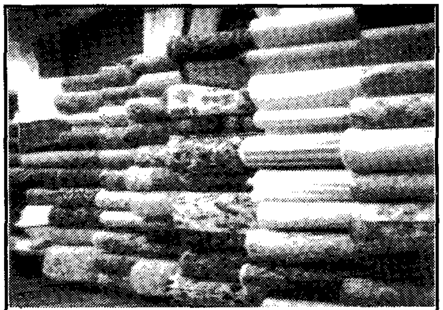

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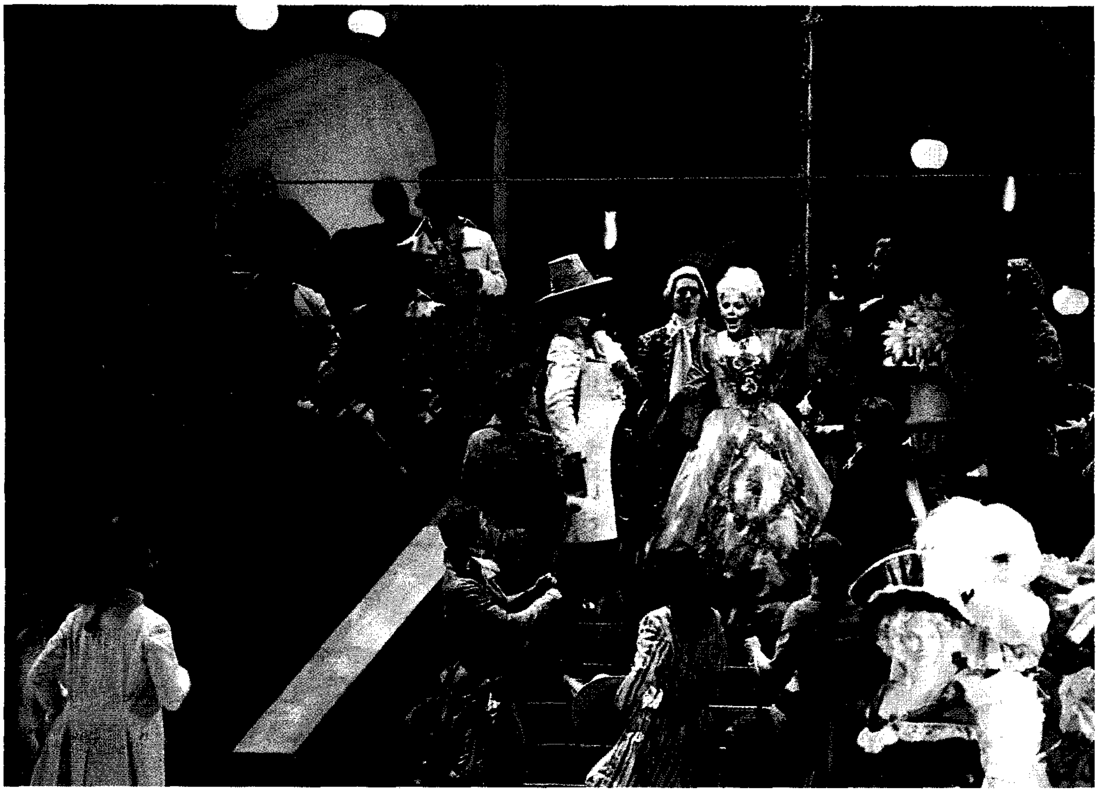
CLASSICAL MUSIC **PETER G. DAVIS**

Manon for All Seasons

The Met's 'Manon' has never had it so good: Renée Fleming dazzles with her deluxe soprano, and the once-plodding staging has been saved from itself.



Manon's best friend: Renée Fleming.

LIKE ANY COST-CONSCIOUS CORPORATION, THE Metropolitan Opera tries to get maximum use from its products, and existing goods are generally improved before being tossed out. Some, like the sclerotic Franco Zeffirelli *Carmen* production that I reported on last week, may be just too shoddy to freshen up and recycle successfully. But the three revivals after that dreary opening-night offering, all problematic when new, have been more effectively refurbished and are well worth a visit. When first seen a decade ago, the Met's **Manon** looked—and sounded—pretty horrid, an uneasy postmodern compromise that relocates Massenet's pleasure-loving heroine and her wasted life somewhere between the opera's original lacy eighteenth-century milieu and a contemporary garbage dump. The late Jean-Pierre Ponnelle's inconsistently imagined sets still don't make much sense—a charmingly stylized lithographic depiction of the inn courtyard at Amiens gives way to Des Grieux's "humble" room, a cross between a New England barn and a block-long SoHo loft. And I'm still trying to figure out the architectural workings of the split-level Hôtel de Transylvanie set, an elaborate rococo gambling house so constructed that the chorus must watch the action by peering through the walls and floors.

Well, disregard all that, if possible. At least the staging has been improved and sharpened by Peter McClintock—Ponnelle's original direction was strangely faceless for this incorrigible inventor of irrelevant subtexts. Best of all, though, the casting has been upgraded, most crucially the all-important title role. Renée Fleming's creamy-rich soprano finds Manon's music a perfect fit, limpid and caressing as she beguiles poor Des Grieux, and dazzlingly accurate as she shows off her glittering coloratura to festive crowds of wealthy admirers. Fleming also looks suitably cuddly as both simple country wench and pampered courtesan, but her acting is perhaps not sufficiently nuanced to capture all of the girl's quicksilver mood swings and maddening contradictions—"sincere in her deception" and "frank in her infamy," as De Maupassant once described this irresistible Gallic portrait of the eternal feminine. Fleming's Manon is rather too blunt and wholesomely all-American to suggest that. No matter. There is still that deluxe voice, now at its most sumptuous, and we might as well treasure the moment—good things like this never last long enough.

Marcello Giordani is a sympathetic Des Grieux, even if his attractive lyric tenor never quite gels or comes into focus enough to shape this suave music as elegantly as one would wish. Paul Plishka's vocally worn Comte des Grieux and Roberto de Candia's almost invisible Lescaut amount to little, but there are several delicious cameos, especially Michel Sénéchal's wickedly witty turn as the old roué Guillot and John Del Carlo's elegant but ominous De Brétigny. Nostalgists will take fond note of Julius Rudel's presentation of the score, a dapper interpretation that originated nearly 30 years ago when the conductor presided over the City Opera's classic *Manon* starring Beverly Sills, now a production of misty legend.

RICHARD STRAUSS'S **Ariadne auf Naxos** ARRIVED THE NEXT evening, a delicate opera that always threatens to get

Photograph courtesy of Winnie Klotz/Metropolitan Opera.

Swinger: Deborah Voigt in *Ariadne auf Naxos.*

lost in the Met's vast auditorium. Presumably to compensate for this liability, director Elijah Moshinsky and designer Michael Yeargan have inflated the piece until it virtually bursts at the seams. The Prologue suffers most, played in a huge cutaway view of an eighteenth-century mansion that suggests backstage at the Vienna State Opera rather than a rich man's private theater. The desperate attempts to carry out that unseen Maecenas's whimsical last-minute directive—the simultaneous performance of a *commedia dell'arte* farce and the tragic opera ordered up for his guests' after-dinner entertainment—look more chaotic than amusingly frantic in these drafty caverns. The opera itself, which depicts the delicious results of this ironic theatrical compromise, is also fatally overweighted, played out amid heavy-handed and awkwardly stylized baroque scenic conventions.

That said, this revival's stage director, Laurie Feldman, has managed to prune away much of the extraneous business, keep the good bits, and bring the stage action into a sharper focus than I would have thought possible. Much of the light-fingered dialogue of the Prologue still evaporates, but the most crucial moments—Zerbinetta's flirtation with the Composer and the latter's moving apostrophe to music—are brought into perspective to make their proper effect. Also set right is the dramatic arrival of Bacchus and Ariadne's mysterious spiritual transformation, a magical stroke that now comes off as the exciting theatrical coup Strauss intended.

As in *Manon,* though, it is casting improvements that really make the difference in the production. We've had a succession of inferior Zerbinettas in the past, but here is Natalie Dessay to give a sensational performance of the role. Her spotless soprano has all the clarity and definition of a typical French coloratura but without the pinched, bodiless tone that often characterizes the breed, and her virtuosity in this intricate and altitudinous music is awesome. She is also a captivating stage personality, the enchanting embodiment of a capriciously amoral creature who darts from one man to another and manages to make her outrageous behavior seem like a perfectly reasonable alternative lifestyle. Vocally and visually the perfect foil for Dessay, Deborah Voigt is a steadfast but suggestively voluptuous Ariadne, her opulent soprano easily riding the crest of Strauss's soaring melodies. Like most tenors, Thomas Moser finds Bacchus a bit of a struggle, but he finally wins by a hair, and the rest of the large cast is choice, especially Wolfgang Brendel's sorely beset Music Master, Susanne Mentzer's ardent Composer, and Mark Oswald's glamour-boy Harlekin. I'm sorry to say that James Levine's famous orchestra sounded uncharacteristically

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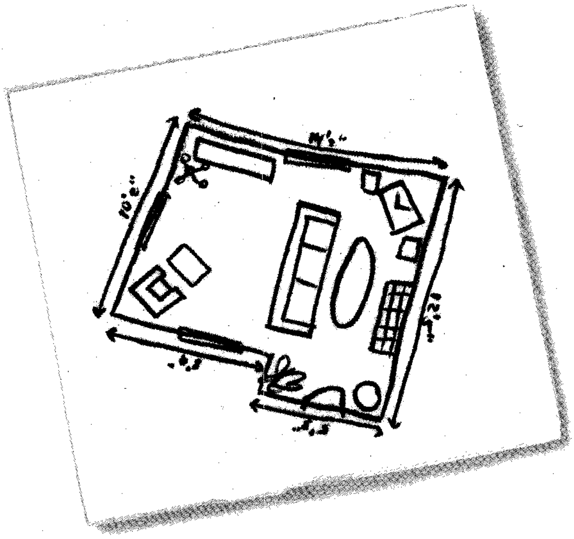
flustered and disheveled at the first performance.

AS THE ULTIMATE GLITZY FRANCO ZEFFIRELLI spectacle of the eighties, the Met's **Turandot** is surely in a class of its own. The apotheosis of conspicuous consumption a decade ago, this ten-ton white elephant is now beginning to look like a period piece, a scenic stunt more than a serious attempt to stage *Turandot.* At least many of Zeffirelli's tackiest excesses have been discreetly toned down: the cascade of gold glitter at the end, for example, or those bizarre stage-long streamers yanked off Turandot's back each time Calaf correctly answers one of the icy princess's enigmas. Even the Emperor Altoum's gaudy silver-and-gold throne room, once stuffed with more gimcrack chinoiserie than a cluttered souvenir shop on Mott Street, has now been almost tastefully subdued.

A tempting cast drew a sold-out audience back to Zeffirelli's vulgar spectacle, and curiosity ran high over Luciano Pavarotti's long-delayed first Met appearance as Calaf. Any Pavarotti performance these days raises questions—mainly, will he make it through and why on earth does he keep at it? The great tenor just squeaked by on opening night, cracking on a high C after the Riddle Scene but craftily husbanding his waning resources to belt out his signature tune—"Nessun dorma!"—and bring down the house. Mostly, though, this was a perfunctory run-through, more a personal appearance than a real performance. Jane Eaglen in the title role was also eagerly anticipated. As it turns out, her large, dramatic soprano does not command this music in quite the way most expected it to, and her imperious official pronouncements lack the trumpetlike brilliance of, say, Birgit Nilsson's. Where Eaglen scores is in the shapely delicacy of her soft singing as she explores the stern princess's more vulnerable nature. It's an unusual approach to Turandot, and one that would probably be more effective if heard and seen in less oppressive surroundings.

The warmest applause of the evening goes, as it so often does in this opera, to the Liù, Hei-Kyung Hong. Why this lovely singer does not have a larger career profile is a mystery to me, but Hong proved to be as eloquent and intently committed to Puccini as she has been in the past to Mozart. Roberto Scandiuzzi as Timur was also luxury casting that paid dividends, especially during the ancient blind man's moving threnody over Liù's broken corpse. Here—as in all three current revivals, for that matter—traditional Met values were reasserted: Voices take precedence over any production, no matter how ill-conceived. ▬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TELEVISION JOHN LEONARD

Gothic Horror

Emily Watson's Maggie simmers with soulful yearning in 'The Mill on the Floss,' but once again the BBC has mistaken an Eliot for a Brontë.

Mental *Floss*: Siblings Emily Watson and Ifan Meredith in public TV's overwrought weeper *Mill*.

IT SLOWS A BODY DOWN, HAVING to reread nineteenth-century installment-plan English novels to check our memory against the middlebrowsing of *Mobil Masterpiece Theatre,* when we might instead be catching up with Pynchons and DeLillos. And whom do we find staring back at us from the dense page, anyway, but our shameful childhood selves, the bloody-minded brats who rushed through all that nature stuff, all those authorial intrusions and digressions on morals, manners, and class, impatient to get to some sex or violence? Such digressions are what detain us the second time around. They're also the fussbudget parts that *Masterpiece Theatre* can usually be counted on to omit from its adaptations, as if to infantilize the public-television audience.

I suppose what you really want to know is whether Emily Watson as Maggie in George Eliot's **The Mill on the Floss** (Sunday, October 12; 9 to 11 P.M.; Channel 13) is as smashing as she was as Bess in Lars von Trier's *Breaking the Waves.* And she is, full of rhapsodic secrets, but not at all a Baby Doll. Like Bess contemplating sex, sea, and Calvin, Maggie is a creature "full of eager, passionate longings for all that was beautiful and glad . . . with an ear straining after dreamy music . . . [and] a blind, unconscious yearning for something that would link together the wonderful impressions of this mysterious life and give her soul a sense of home in it"—in other words, pretty much as Eliot described her, probably remembering her own rural girlhood. But the waves that break in *Floss* will drown our impetuous heroine and her stiff-necked brother Tom.

It is, in fact, a waterlogged and lassitudinous weepie that the BBC has given us, in which the men care only about property, revenge, and the wounds of honor, while the women moon about, mostly with marriage on their minds, and the river seems resentful. So Maggie's father, Edward Tulliver (Bernard Hill), loses the mill that's been in the family for 300 years, horsewhips the lawyer Wakem (Nicholas Gecks), and sulks upon his sickbed. So Maggie, having first trifled with the affections of Philip (James Frain), Wakem's hunchbacked and violin-playing son, runs away in a rowboat with the darkly handsome Stephen Guest (James Weber-Brown), only to have second thoughts. So Tom (Ifan Meredith) sours and seethes: "There is no home for you here. Your behavior—your deception—disgusts me. The very sight of you is hateful." Meanwhile, stuffed and waxed in period costume, the Gleggs and Deanes go through their clockwork motions; maybe they deserve a Flood. And so, too, does the camera go glub-glub, looking up from the bottom of a tub of Floss to admire the shadow of the ghostly boat and aquatic Tom and Maggie holding hands.

Except that curious George Eliot, who knew everything there was to know in her century, who had been to Weimar and Berlin, who had mastered Darwin and the French philosophers, who published essays on everyone from Goethe to Harriet Beecher Stowe, translated Spinoza, and used to *chat* in Greek, was not the least bit gothic. The novel she actually wrote about Maggie was full of references to Ajax, Oedipus, and Philoctetes; to Puritans, Dissenters, Blessed Virgins, and John Wesleys; not to mention mini-essays on education, religion, and snails. The childhood she undertook to describe—inexplicably characterized in the *Masterpiece Theatre* publicity materials as "pre-industrial"—was full of fevered debate about "Captain Swing" and the rebellions against the Industrial Revolution that began with the Luddites, before Maggie had even been born. All of this has been thrown overboard for television, so as to disencumber the film's flow of historical weight and baggage and thereby improve the efficiency of its fluid innuendos about repressed incestuous feelings.

Well, they did it with *Adam Bede,* too, turning Eliot's first novel into a bodice-

(continued on page 135)

Photograph by Tobi Corney/Carnival Films.

RESTAURANTS HAL RUBENSTEIN

Gush Hour

You may want to pass up dessert at Payard—the exquisite pastries could make you forget how good dinner was. The Globe feeds you well and lets you hide.

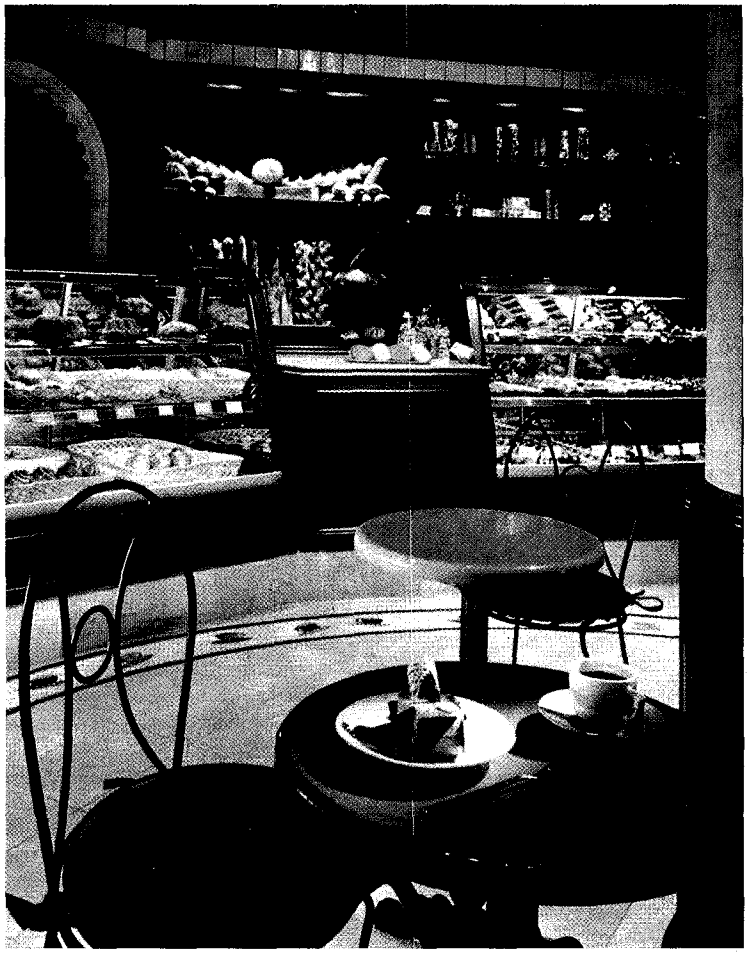
DAMN! I THOUGHT I COULD AVOID THIS. AT LEAST, I was hoping to. I mean, it happens so rarely, I just felt I didn't need to consider the just in case, just in case. So I didn't plan. I didn't practice.

I wasn't ready for **Payard.** Damn my good fortune!

Because now here I sit, staring at my laptop with my worst nightmare in my head. Frightening images of lovingly balanced plates of captivating tabbouleh, bewitched by cumin and melon, framed by shrimp sparkling in a citrus dressing. Of broochlike tarts of zucchini and tomato, with their seductive perfume of lemon and thyme. Of a terrine of foie gras that spreads across the plate like panne velvet across a siren's hips.

Even the space shakes my foundations: a stately, yet welcoming room with a soaring, classically finished ceiling, a languorously arced balcony, library-soothing, burnished-wood walls, luxuriant banquettes, lit to believe all flattery by amber lamps delicate as bouquets of zucchini blossoms. A combination bistro-patisserie, the space serves as a model for all these boisterous masters of the food universe currently enamored of restaurants that double as retail. This is how you respect one without shortchanging the other.

Ménage à trois: Payard gracefully combines a pastry shop, a café, and a full bistro.



Photograph by Paul Warchol.

Why does such elegance, taste, professionalism, panache, and unabashed talent inspire such dread? Because there are few critical dilemmas more daunting than becoming hopelessly enchanted by what you have to pass judgment on. No, my hungry cynics. Critics do not hate to praise. (It's the reader who really gets to relish the food review that trashes, not the writer. You get to laugh at the overreaching and inedibility. I've had to swallow it.) Rather, it's because upon discovering a culinary Shangri-la like Payard, the critic is so overwhelmed by the desire to gush, to wax rhapsodic like the little whiz from the math team who gets a yes-I'd-love-to from the head cheerleader. Simply taste one forkful of potato with goat's-milk brie and toasted walnuts, or of a delicately sweet skate poached in a chicken broth of sage and garlic until the layers glisten like mother of pearl, and the mind thinks only in superlatives.

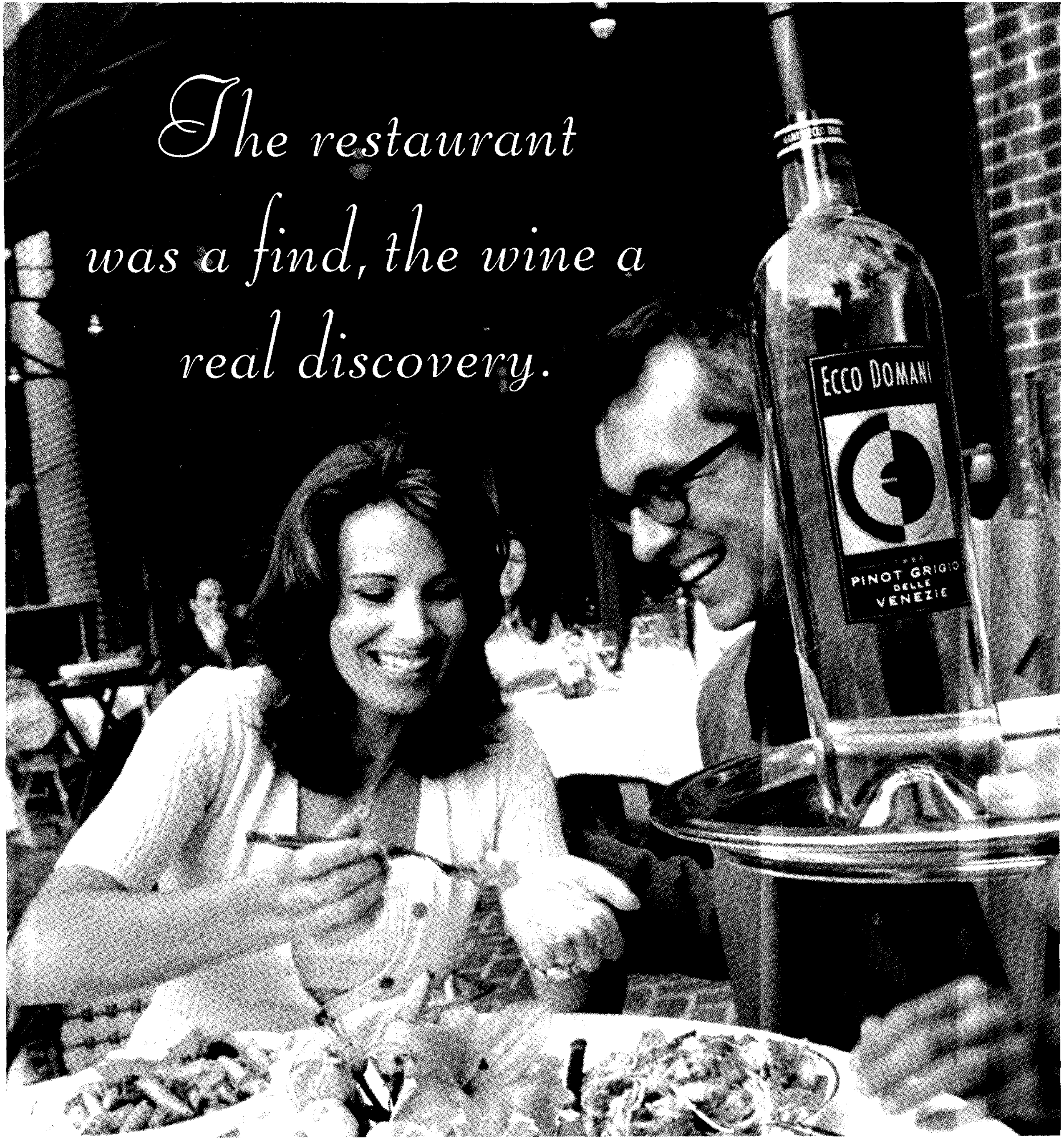
Is it my fault the French fries are divine and the service is the best I've experienced in any new restaurant all year? Is it so horrible that the bouillabaisse interrupts all conversation for a cautionless dive into a broth embraced by fennel? Sure, readers are going to scramble for the phone like Keebler elves fighting for the last of the Pecan Sandies. But where is the edge? Where is the angle? How to avoid writing the restaurant-review equivalent of a Mariah Carey album, all breathy high notes?

Okay, so maybe there should have been more gravlax and crab with the avocado in the shellfish vinaigrette. That's only because it was so wonderful you wanted more. Perhaps the chicken wasn't as satisfying as the braised lamb shank with eggplant and baby artichokes or the sleek sirloin with peppercorns. But it's a wise bistro that doesn't turn chicken into something other than what it is.

I would never order sweetbreads, not even caramelized in orange and rosemary, as they are here. But a covey of tailored women (Payard is hereby crowned the button-earring capital of North America) gobbled them up like marshmallows at a bonfire.

Priced the way it is, run with such self-esteem and unforced polish, Payard recalls what an effortless, sophisticated, affordable pleasure dining without fuss can be. To insure this, Francois Payard has taken his place alongside Maguy Le Coze, Karen Waltuck, Sirio Maccioni, Zarela Martínez, as one of the most charming restaurant owners in town.

Alas, my most humiliating and insurmountable problem is that Payard's desserts destroy any hope of rational appraisal. They are unbelievable, fabulous, gorgeous,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luscious, amazing, fun, and worth skipping all the meat and potatoes for. How can one make the uninitiated understand that in something as small as a Mont–Saint–Michel is such an explosion of coconut dacquoise, mango-and-passion-fruit mousse, and raspberries as to make grown humans squeal? That a pistachio dacquoise mixed with wild cherries in a Chinon produces involuntarily the bright-eyed radiance one sees on the faces of young women in a jewelry store. The blend of chocolate and caramel mousse in a Fontainebleau, the dense, tart chocoholic rapture in the barely sweet chocolate tart, the creamy bliss of a Saint-Honoré, the moan that accompanies a forkful of a be-still-my-tongue raspberry napoleon, and the best—yes, the best—crème brûlée I know of. This is what many of us secretly hold as reasons for living.

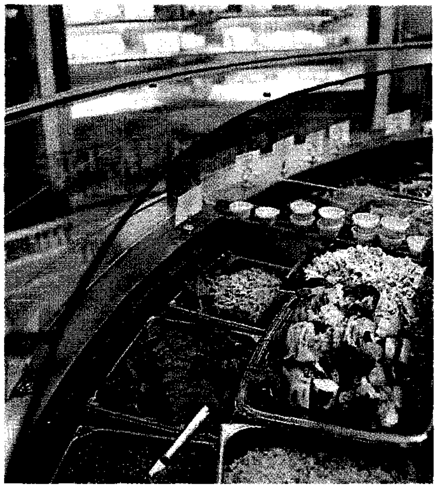
I give up. All that's left is to turn to someone more erudite, less impassioned, and at this point more sane than me, who can explain succinctly how you should treat yourself as you deserve to be treated. To borrow from the great Mel Brooks, go to Payard, and "Let your tongue throw a party for your mouth." I, for one, may never stop celebrating.

Payard Patisserie & Bistro, 1032 Lexington Avenue (between 73rd and 74th Streets). Open Monday through Saturday. Bakery opens at 7 A.M. *Lunch, noon–2:30* P.M.*; dinner, 6–10:30* P.M *(11 on Friday and Saturday). Appetizers, $8–$12; entrées $17–$24. All major credit cards.*

CAN YOU GET SWEET ON A RESTAURANT SIMPLY because of its booths? You sure can, if they're like the ones at **The Globe.** They're really high. I'm six foot four, and I don't come close to seeing over the top when seated. And they're really wide, framing you in warm pale yellow as if your portrait had been silk-screened onto an Ad Rheinhardt. But the best part about them is that they offer something few restaurants do—privacy.

The most paradoxical charm of Manhattan dining is how people sitting inches away at the next table manage to ignore your presence while still speaking to each other as if in their rec rooms. They howl, they confess, they carry on. You don't exist. In return, they offer you the same state of clumsy grace. Well, guess what: I don't want it. Embrace the reality. Learn some discretion. Got to flaunt it? Go to a bar, or better, go home. I won't show you mine if you don't show me yours.

The Globe is a vast, handsome Jetsonian cafeteria, all clean curves and soft angles, full of gleam and promise, with striking light fixtures, a theater-in-the-round raw bar, and a marvelous burnt-hued spherophilic terrazzo floor. If you happen to be an urban cathartist, sit in the center or the snappy *Ocean's Eleven* smoking section and take the stage until someone else blows you off it. But land in a yellow booth, and you need only love the ones you're with. Them, and the waitpeople. They're not hard to like. Good-natured and honest, they guide you through a changing-throughout-the-day menu (breakfast is takeout homemade cinnamon donuts and beignets; at lunch, the raw bar sunlights as a varied gourmet deli) with a minimum of potholes.



Come 'n' get it: At lunch, The Globe's front counter serves takeout food; at night, it's a raw bar.

The food is best when kept simple. A solid country pâté. Crunchy fried artichokes, better minus its sauce. An Asian marinated spicy steak salad will get you hot. Chicken soup desperately needs salt (as do many of the dishes), and tuna tartare is short of a jolt of wasabi or citrus, but a balsamic-glazed chicken-liver salad has guts. The best pizza is alive with sharp pesto and roasted vegetables (the barbecued-rock-shrimp pizza wakes up with a dash of red pepper). Entrées are more consistent, the strongest being balsamic-glazed striped bass with a mushroom risotto cake, tender pork tenderloin with a solid chunky applesauce, juicily golden rotisserie chicken with a throwaway polenta, pungent lamb kebabs, and a yummy burger. Inexplicably, the excellent onion rings were dropped from the menu.

Get the delicious, densely messy brownie, a surprisingly stinging Key lime pie, and the chocolate wraps, Yodels that went to finishing school. The Globe's menu is still in flux, but this is a cool place to disembark, relax, and watch people for the way they wear their hat or sip their brew. And if you're in a booth, even the loudest double-processed blonde in the corner can't take that away from you.

The Globe Restaurant, 373 Park Avenue South (at 26th Street). Monday through Thursday, 7 A.M.*–midnight, Friday till 2 a.m; Saturday, dinner only, till 2 a.m.; Sunday, dinner only, till midnight. Dinner appetizers are $4–$12; entrées are $9.50–$21. All major credit cards.* ■

Photograph by Robert Wright.

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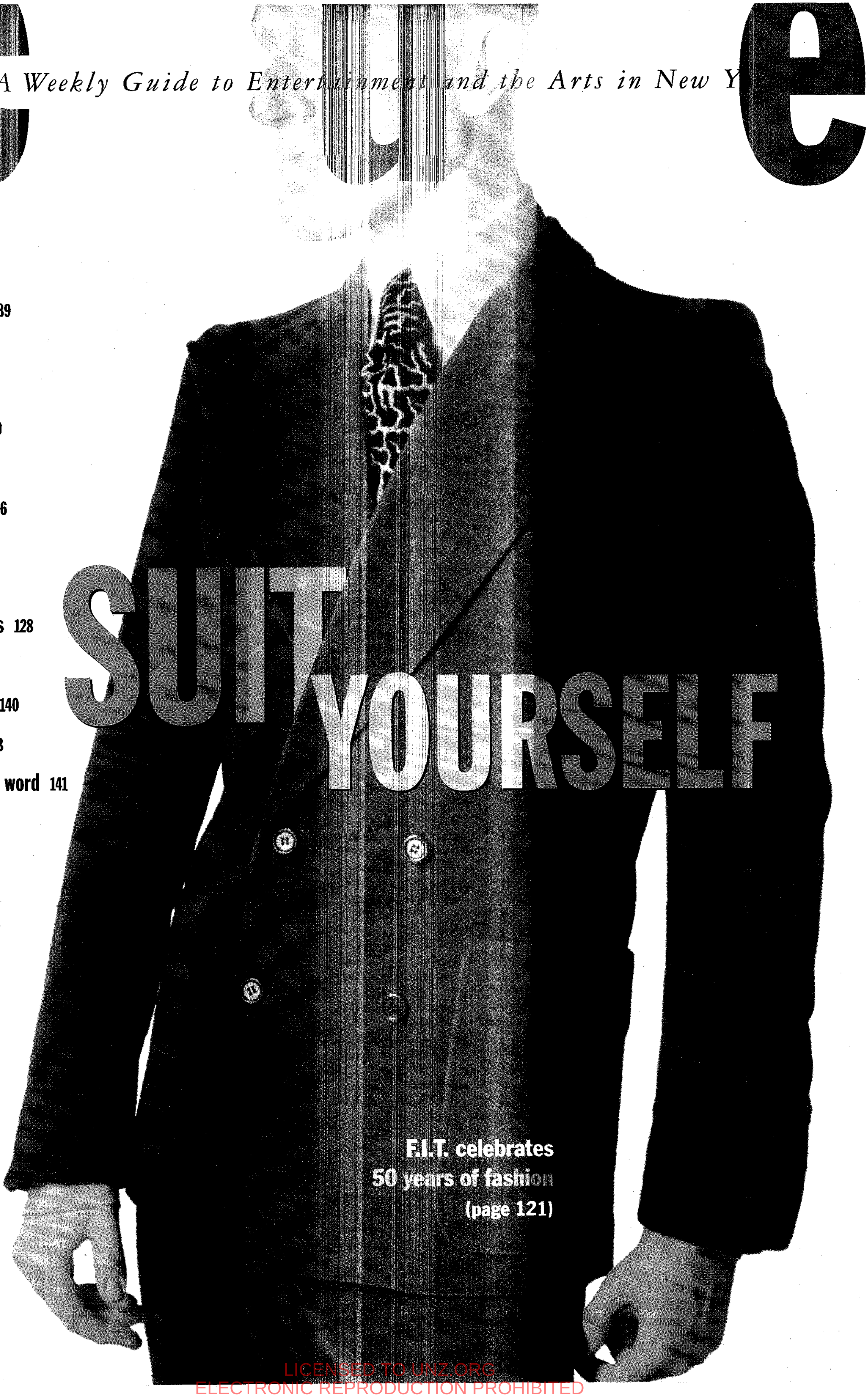

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Boogie Nights. . .Wong Kar-Wai. . .Gang Related

New Films

Air Force One—Wolfgang Petersen's *Air Force One* is exciting, well made, and utterly preposterous. When a group of crazed neo-Soviet nationalists takes over Air Force One, President James Marshall (Harrison Ford) has the chance to parachute to safety in an escape pod. But the prez has just made a bold speech in Moscow insisting that the United States will never negotiate with terrorists; now he has to prove it. Whoopee! It's *Independence Day* all over again. In the White House, Vice-President Kathryn Bennett (Glenn Close) talks tough and fends off a Haig-ish secretary of defense (Dean Stockwell); Gary Oldman is the head of the hijackers. While the film certainly holds our attention and a few of us may brush away a tear, *Air Force One* is utterly square. (Denby; 8/4/97) (1 hr. 58 mins.; R) *Criterion Center; Astoria.*

The Assignment—Aidan Quinn is a naval officer who finds he is a dead ringer for an elusive international terrorist—and then becomes the bait to catch him. With Donald Sutherland and Ben Kingsley. Directed by Christian Duguay. (1 hr. 55 mins.; R) *Village East; Criterion Center; Gemini; 84th Street.*

The Birth of Love—Two Frenchmen experience restless midlife crises concurrently, but differently, against the backdrop of the Gulf War. Directed by Philippe Garrel. (1 hr. 31 mins.; NR) *Anthology Film Archives.*

★**Career Girls**—Katrin Cartlidge is Hannah, a student in London looking for a roommate, and when tiny Annie (Lynda Steadman) appears, Hannah both accepts her and makes fun of her. In temperament and appearance, Hannah and Annie are very different women, but they share a sense of humor and a friendship is struck for life. When the movie opens, Hannah and Annie are 30 and well established professionally yet unsettled in their personal lives. Working in the business world, the women have learned to smooth out the rougher edges and hide their discontent. But if we see the ways they have changed, we also see the ways they haven't—and can't. It's part of director Mike Leigh's complexity of mind that he makes us see that they've been hurt without reducing the hopes that we have for them in the future. (Denby; 8/11/97) (1 hr. 27 mins.; R) *Carnegie Hall Cinema; Sutton.*

Cop Land—This New York–area movie written and directed by the young filmmaker James Mangold and starring Sylvester Stallone, Harvey Keitel, Robert De Niro, and Ray Liotta, suffers from an unusual fault. *Cop Land* is actually too complicated. The cops in question, all from the same New York City precinct and led by Harvey Keitel's baleful Ray Donlan, have grown disgusted with the violence and mess of the city. At night, the men cross the George Washington Bridge to Jersey, where they live with their families in a tiny paradise—"Garrison." A young cop named Babitch (Michael Rapaport) gets into trouble on the bridge, killing two black teenagers after a misunderstanding; his older police friends instantly arrange his disappearance and then hide him in Garrison. The cops are so brazen that they allow Babitch to expose himself to the gaze of Garrison's sheriff, Freddy Heflin (Sylvester Stallone)—Freddy the nice guy who lost part of his hearing saving a girl from drowning and can't get on the New York force. Robert De Niro shows up as a former cop buddy of Keitel's who has gone over to Internal Affairs. Janeane Garofalo, of all people, is part of Freddy's police force in Garrison. Ray Liotta is a cop who is part of Keitel's group but feels betrayed and shut out. Liotta, always an intense actor, makes the most of his scenes, but he can't fight his way into the center of the movie. That place, I'm afraid, is left to Stallone. The performance goes nowhere for a long time and then lurches forward into rage. Freddy redeems himself, and, all of a sudden, Mangold abandons his idiosyncratic setting and

Retrospective
Horror's Muse

Boris Karloff was churning out silent films for over a decade before 'Frankenstein' finally made him a star—and horror-film staple—at the age of 44. Embracing the genre but not monster typecasting, Karloff went on to play humans like the necrophiliac architect in 'The Black Cat' and the twisted mental-hospital doctor in 'Bedlam.' "Boris Karloff: The Gentleman Monster" dusts off twelve of his best films (and a few home movies) at the American Museum of the Moving Image, starting Saturday. See "Museums, Societies, Etc." for more info.

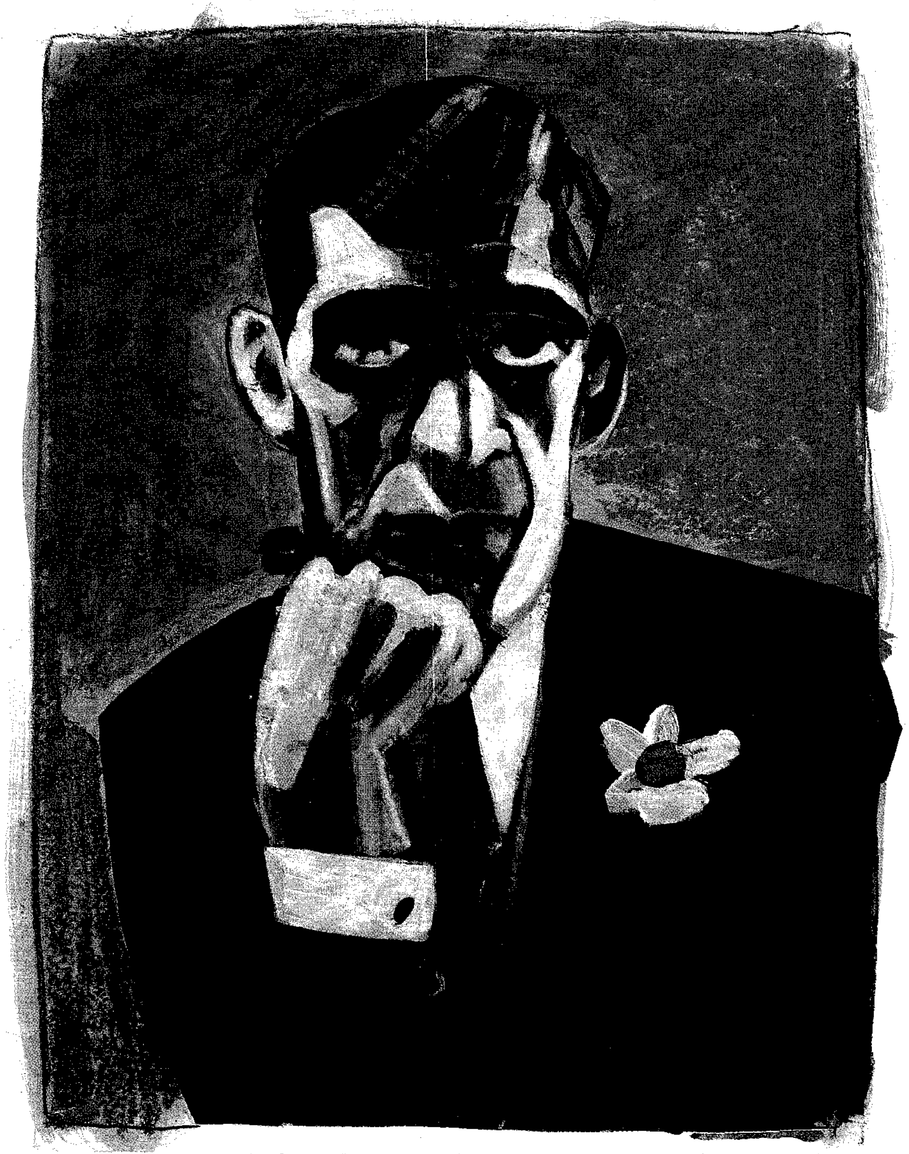
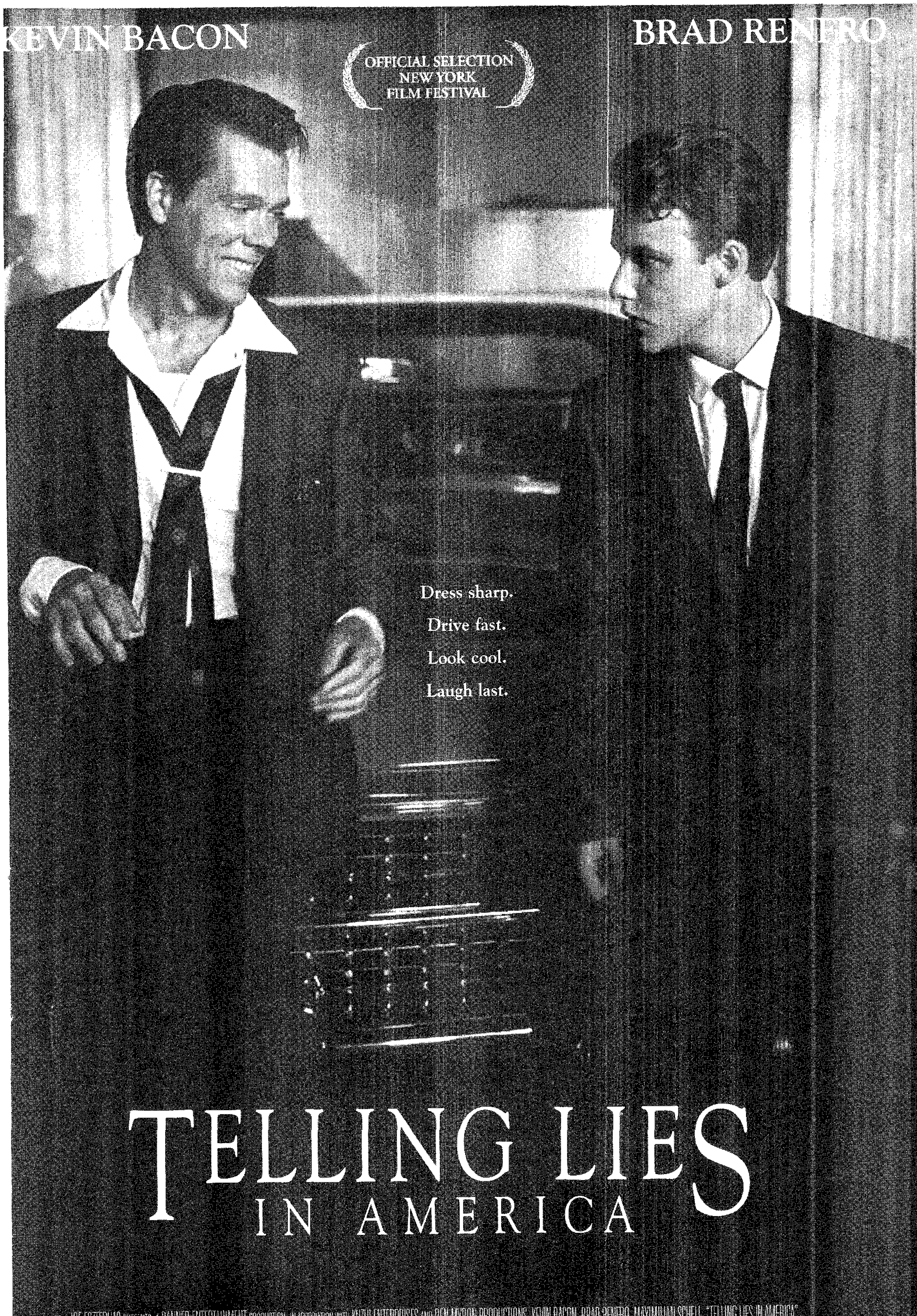


Illustration by Andrea Ventura.

On the 'Cue' cover: *Yves Saint Laurent man's suit in lime-green velveteen, circa 1972. (The Museum of the Fashion Institute of Technology, gift of John Karl.)* Photograph by Irving Solero/The Museum at F.I.T.



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theme and turns his hero into the lone sheriff in an old Western. The picture comes to a climax in a slow-mo shootout that is one of the saddest admissions of defeat in years. (Denby; 8/25/97) (1 hr. 50 mins.; R) *Embassy 1; Embassy 2–4.*

Deep Crimson—A retelling of the cult classic *The Honeymoon Killers.* Directed by Arturo Ripstein, former assistant to Mexico's leading director, Luis Buñuel. (1 hr. 49 mins.; NR) *Film Forum.*

The Edge—In *The Edge,* a very rich man (Anthony Hopkins), his beautiful wife, a model (Elle Macpherson), and a young fashion photographer (Alec Baldwin) who covets the beautiful model travel to Alaska for a photo shoot. After certain preliminaries, the two men get stranded in the wilderness without weapons or food, and the movie proper gets under way. Who survives and who doesn't? Will the young man kill the older in order to take his woman, or will they work together for common survival? Or will they both succumb to despair and get eaten by a giant Kodiak bear (Bart the Bear)? These questions are chased up and down mountains, through piney forests, across yawning chasms, and alongside ponds, lakes, and glinting streams. *The Edge* was concocted by David Mamet, but Mamet has done little more than tone up a *Men's Journal* fantasy of hanging tough. The older man is an intellectual, the young man a moral weakling. There's no doubt who's the more honorable person, but in the freezing wastes, does virtue lead to survival? The issue is fought without the slightest reference to the woman, who, we are left thinking, is not only treacherous but stupid. As a physical adventure, the film is often pictorially thrilling, and it remains to be said that the bear is just great. Huge and fierce, with a spectacularly ugly nose and mouth, it paws the ground, swipes at the air, and in general gets the director, writer, and actors out of trouble whenever the movie begins to expire in the forest. I didn't, myself, care which of the two men got Elle Macpherson. Perhaps the bear should have her. He certainly works the hardest. (Denby; 10/6/97) (1 hr. 21 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Coronet; Criterion Center; 86th Street; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; The Movies at Bayside.*

The End of Violence—Bill Pullman, Andie MacDowell, and Gabriel Byrne star in Wim Wenders's latest sweeping story about the meaning of violence, both in reality and in images. (2 hrs. 1 min.; R) *Village East; Manhattan Twin; 86th Street East.*

Fast, Cheap & Out of Control—The stories of four obsessives—a lion tamer, a topiary gardener, a rat specialist, and a robot designer—are documented in Errol Morris (*The Thin Blue Line*) style. (1 hr. 22 mins.; PG) *Film Forum.*

Fire—The story of the love that develops between two sisters-in-law tired of duty and devotion in their middle-class New Delhi household. Directed by Deepa Mehta. (1 hr. 44 mins.; NR) *Quad Cinema.*

Fire Down Below—Steven Seagal plays an EPA agent who lights out to Appalachia to avenge his co-worker's death and expose the dirty dealings of a local tycoon, played by Kris Kristofferson. (1 hr. 43 mins.; R) *Criterion Center.*

Forgotten Silver—The teasingly realistic life story of Colin McKenzie, a New Zealand filmmaker. Directed by Peter Jackson and Costa Botes. (53 mins.; NR) *Quad Cinema.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and convinces them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Coronet; UA East; Lincoln Plaza Cinemas; Pavilion Theatre; The Movies at Bayside.*

The Game—*The Game,* a grimly sportive new thriller directed by David Fincher (*Seven*), has the look and feel of postindustrial paranoia. Michael Douglas's San Francisco tycoon, Nicholas Van Orton, is a proud, cold, American with freezing corporate curtness and an expression of haughty distaste. Then Nicholas's scapegrace kid brother (Sean Penn) pays for Nicholas's membership in some kind of outrageous recreational club, and from that moment on, odd things begin happening. The action is not always convincing at any level of reality, nevertheless, we're held by the picture. The awful thing is that after the enormous buildup of mystery, the explanation, when it comes, explains nothing and means nothing. In the end, it is the audience, not Nicholas, who is cheated by *The Game.* For all its skill, the picture turns out to be solemnly self-important about its own inconsequence. (Denby; 9/22/97) (1 hr. 28 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Movieworld.*

Gang Related—Tupac Shakur and James Belushi are cops who get into trouble while taking the law into their own hands. With Dennis Quaid, Lela Rochon, James Earl Jones, and Kool Moe Dee. Directed by Jim Kouf. (1 hr. 51 mins.; R) Opens 10/8. *Chelsea; Manhattan Twin; New Coliseum; Nova; Plaza.*

Hoodlum—Laurence Fishburne plays a numbers-racket king in thirties Harlem who triggers a gang war when he allies himself with Lucky Luciano. Also starring Tim Roth, Andy Garcia, Vanessa Williams, and Cicely Tyson. (2 hrs. 10 mins.; R) *Embassy 2–4; Plaza Twin.*

The Ice Storm—In *The Ice Storm,* the normally protected reaches of New Canaan, Connecticut, are violated by a sinister snapping noise—the sound of frozen power lines falling in a shower of sparks. Where are we, at the bottom circle of Dante's Inferno, where tears turn to ice? No, only in the land of rich, suburban Wasps, where everything is a little weird. The movie is set in the early seventies and two families are falling apart. The husband and father (Kevin Kline) in one of these families, the Hoods, is having a tepid affair with Janey Carver, the wife and mother (Sigourney Weaver) in the other. At the same time, Hood's 14-year-old daughter, Wendy (Christina Ricci), who likes to expose herself, is fooling around with Janey's two sons (Elijah Wood and Adam Hann-Byrd). Paul Hood, Ben's 16-year-old son, is the narrator. Paul's bemused face and hapless attempts to bed a prep-school girl are, in the performance by Tobey Maguire, about the movie's liveliest elements. For a while, we hope the film will be fun-

Talent
Men Behaving Madly

"Everybody's very shocked," says director Wong Kar-Wai, describing the impact his latest film has had in his native Hong Kong. It's not the frenzied gay-sex scene that opens *Happy Together* that's so controversial; it's the famous Chinese actors who are rolling over each other. "I think you can imagine," Wong says, searching for a Hollywood equivalent, "Tom Cruise sleeping with Brad Pitt." Wong, best known for 1994's *Chungking Express* and often imitated for his fast-paced, free-form style, won best director at Cannes for *Happy Together,* the story of two men (Tony Leung Chiu-Wai and Leslie Cheung Kwok-Wing, above) sorting out a relationship that's alternately on fire and up in flames. Living in a flea-ridden Buenos Aires apartment, they shout and scuffle, kiss each other hard, and—displaying mannish dysfunction—don't talk much. "Normally, there's a woman in a gay film [made in Hong Kong or Taiwan]," Wong notes. "Maybe she's a wife of a man who's gay or a girlfriend of a man who's gay and trying to turn him straight. This is not the point I want to deliver. This film is about human relationships"—from a male perspective, anyway. Wong tells parts of his story—some might say too many parts—through images alone: A three-minute scenic interlude of a waterfall is just one example. Others, though, may find the film a visual feast. The director readily admits he hates to write. "Normally the idea of the script is something which is completed and everybody knows what's going on and can work accordingly," he says. "My problem is that I have so many scripts in my head." (Opens Sunday at the Cinema Village.)

PATRICIA FALVO

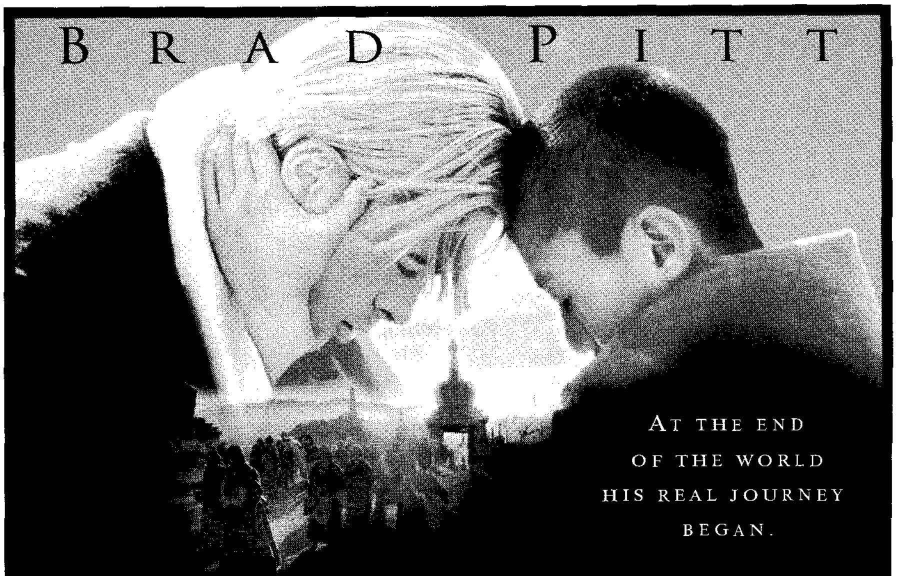
Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

ny. The Hoods, the Carvers, and their friends would be swingers if only they knew how. At a wife-swapping party, husbands and wives exchange partners without much excitement; the scene is acutely observed and unutterably depressing. These people are just pathetic; they behave badly, and they don't even get any fun out of it. The actors are a talented group, but they look haltered. One wants to embrace Kline's Ben Hood, but one loses patience with the character, just as one loses patience with his wife, Elena (a masklike Joan Allen), who knows that Ben is straying and expresses her anger in bouts of shoplifting. Why doesn't any of them do something? Or at least say something? Director Ang Lee's touch is very delicate, and the movie's perfection of bleakness offers a refined pleasure (of a sort). But the material doesn't quite play. If, at one end of the spectrum, *The Ice Storm* is like Mazursky without the laughs, at the other it's like Bergman without the anguished brilliance. (Denby; 10/6/97) (1 hr. 52 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

★**In & Out**—In his Oscar acceptance speech, Matt Dillon casually "outs" his high-school English teacher—Mr. Brackett. A bachelor, perhaps 40, Howard Brackett (Kevin Kline) is about to be married to another teacher (Joan Cusack). When the citizens of Greenleaf, Indiana, glued to their sets, hear about his alleged homosexuality, they freeze (literally: no one moves). Brackett denies being gay, but a pack of reporters descends on the sleepy burg, led by a persistent tabloid-TV personality (Tom Selleck) who really is gay. In the idyllic countryside, the two men run into each other, and Selleck grabs Kline and kisses him on the mouth for what seems like an eternity. Bazoingas! The teacher is knocked silly, like Buster Keaton clobbered by a brick. So is he or isn't he? Kevin Kline's lightweight, I-can-do-anything style works for this cipher. Tom Selleck has finally found his way in movies, too. Joan Cusack has one of those abandoned-at-the-altar scenes that could be nothing but a cliché, but she triumphs, too. The laughs arrive in volleys, though many of them are cheaply earned. Still, there's that kiss between Selleck and Kline. People looking for boldness will seize on that kiss. The rest of us will have to live with it in every Oscar-night collage of Hollywood's most romantic moments. (Denby; 9/22/97) (1 hr. 30 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea West; 72nd St. East; Orpheum 7; Lincoln Square; Olympia Theatre; Kingsway; Pavilion Theatre; Movieworld; The Movies at Bayside.*

In the Company of Men—At the beginning of *In the Company of Men*, Chad (Aaron Eckhart) and Howard (Matt Malloy) are flying to a six-week assignment in a branch office of their company. It's a lousy assignment, and they complain sourly about work and about the women back home—girlfriends—who have done them dirt. In the airport, Chad proposes, and Howard agrees, that they should claim some revenge. During their six weeks in purgatory, they will take turns attracting a defenseless woman and then dumping her. The two men get down to work and take turns flirting with the perfect victim—a secretary, Christine (Stacy Edwards), who is a lovely person, with a beautiful figure and dark hair and eyes. She is also stone-deaf, and Chad makes fun of her slightly hooty voice while tenderly seducing her; Howard, meanwhile, actually falls in love. Eckhart has a laughing charm; Malloy, as crawling-on-his-belly Howard, is really too sad to bear watching. The movie is a repellent experience—a schematic, coldly cynical work that pretends to expose coldness and cynicism. It's the season's conversation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piece, no doubt, but far from a work of art. (Denby; 8/18/97) (1 hr. 33 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Kicked in the Head—The loopy story of Redmond (Kevin Corrigan), an unemployed guy searching for the truth. With Michael Rapaport, James Woods, Lili Taylor, and Linda Fiorentino. Directed by Matthew Harrison. (1 hr. 38 mins.; R) *Sutton.*

Kiss the Girls—Morgan Freeman and Ashley Judd scour the woods of North Carolina for a possible serial killer—and Freeman's missing niece. Directed by Gary Fleder. (1 hr. 57 mins.; R) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; Astor Plaza; 86th Street; First & 62nd St. Cinema; 84th Street; Metro Cinema; New Coliseum; Nova; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Plaza.*

★**L. A. Confidential**—The best American movie of the year (thus far). Based on James Ellroy's 1990 novel about corruption and honor in the L.A.P.D., it's set in 1953 after the local Mafia boss has gone to prison. All of a sudden, power in the crime world is up for grabs; some of the greedier cops are trying to lay hands on it. A group of people is massacred, and as the apparent solution to the murders unravels, a larger pattern of evil reaches out to cover widely separated elements of Los Angeles society. A crumbbum named Sid Hudgens (Danny DeVito) is the publisher of a tabloid scandal sheet; he alerts the police to trivial forms of vice and then photographs for his magazine a celebrity cop, Jack Vincennes (Kevin Spacey), making the bust. A bullheaded cop, Bud White (Russell Crowe), is a man of abnormal rage and a tool of the seemingly benevolent but actually vicious chief of detectives, Dudley Smith (James Cromwell). Ed Exley, played by Guy Pearce, is a straight-arrow cop, all ambition and calculation. Exley is the natural enemy of Bud White, but they both slowly change: Russell Crowe comes up from brutalism, and Guy Pearce down from moralism, and they meet in the middle and join forces (to our relief). Kevin Spacey's Jack recovers his soul; so does the Veronica Lake lookalike played by Kim Basinger. The movie is filled with wonderful actors—David Strathairn, in a pencil-line moustache; Simon Baker Denny as an eager-to-please young actor-stud. This violent story truly earns its quiet, ambiguous final note of exhausted calm. (Denby; 9/29/97) (2 hrs. 17 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; New York Twin; Orpheum 7; Lincoln Square; Pavilion Theatre; Movieworld.*

Opening

Sister Scary

In the creepy, comedic 'The House of Yes,' Parker Posey (above, with Josh Hamilton) harbors a troubling Jackie O. fixation that flares up when her favorite brother comes home for Thanksgiving with a new fiancée (Tori Spelling, in a worthy big-screen debut). Opens Friday.

Photograph by Wren Maloney/Miramax Films.

Latin Boys Go to Hell—A Mexican photo-assistant in Brooklyn is pulled out of his lingering postadolescence into the drama of adulthood when his worldly cousin comes to visit. (1 hr. 30 mins.; NR) *Quad Cinema.*

The Locusts—It's 1960, and a bourbon-swilling widow (played by Kate Capshaw) and her hardworking handyman (Vince Vaughn) sweat and smoke their way through a Kansas summer, fighting over who gets control of her feeble-minded son, played by Jeremy Davies. With Ashley Judd. Directed by John Patrick Kelley. (1 hr. 22 mins.; R) *Village East; Regency.*

The Matchmaker—Improbably, Janeane Garofalo stars as an aide to a Massachusetts senatorial candidate. When she's sent to Ireland to research her guy's Irish heritage, she lands in the middle a matchmaking festival and meets a man of her own. (1 hr. 40 mins.; PG-13) *Chelsea; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Kingsway.*

★**Men in Black**—In this inventive and sometimes hilarious spectacle, Tommy Lee Jones plays a government agent devoted to monitoring aliens in the United States who recruits Will Smith from the NYPD as a new agent. Everything in *Men in Black* is a bit off, and most of the surprises have a charge of strangeness. By the middle of the picture, Will Smith, doing his street-smart thing, has pulled even with Jones. Arching his elegant eyebrows, Smith gets to engage in sexy badinage with Linda Fiorentino's mortician, who has a thing for dead bodies with strangely alien insides. *Men in Black* is a successful absurdist fiction. (Denby; 7/7/97) (1 hr. 36 mins.; PG-13) *Criterion Center; Manhattan Twin.*

Money Talks—Comedian Chris Tucker plays a con artist whose fate is in the hands of a TV newscaster (Charlie Sheen). Co-starring Heather Locklear and Paul Sorvino. (1 hr. 40 mins.; R) *Criterion Center; Plaza Twin.*

★**Mrs. Brown**—Director John Madden successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a Highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." *Mrs. Brown*, with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *Village East; Carnegie Hall Cinema; Cinema I, II, Third Ave.; Embassy 2–4; 86th Street East; Pavilion Theatre; Movieworld.*

My Best Friend's Wedding—Julia Roberts plays a New York restaurant critic, Julianne—or Jules as everyone calls her—who is stunned when her old lover, Michael (Dermot Mulroney), a sports journalist in Chicago, tells her that in a few days he is going to marry a rich young woman (Cameron Diaz). Determined to break up the wedding, Jules rushes to Chicago and for four days, she plays one low, stupid trick after another. Rupert Everett makes a triumphant appearance as Jules's gay editor, George, who understands her better than she understands herself. At a certain point, the filmmakers throw up their hands and let Rupert Everett take over the movie. We're not entirely ungrateful. Everett, at least, knows what he's doing. Directed by P. J. Hogan. (Denby; 7/21/97) (1 hr. 45 mins.; PG-13) *Worldwide Cinemas.*

The Myth of Fingerprints—A New England family comes together but doesn't connect during the Thanksgiving holiday. Starring Noah Wyle, Julianne Moore, Blythe Danner, Roy Scheider, and Hope Davis. Written and directed by Bart Freundlich. (1 hr. 30 mins.; R) *Angelika Film Center; 59th Street East.*

Nenette and Boni—A teenaged brother and sister, their mother dead and their father abusive, try to sort out life's dramas together. With Vincent Gallo. Directed by Claire Denis. (1 hr. 53 mins.; NR) Opens Friday. *Quad Cinema.*

★**The Peacemaker**—*The Peacemaker* is powerful and consistently exciting. It's also a great deal too much like many other thrillers made recently. Playing a brilliant scientist (you can't make these movies anymore without one), Nicole Kidman may not be very convincing when she speaks techno jargon, but she's extremely charming. George Clooney, whose self-sufficient manner is the latest style in smart-ass one-upmanship, is the special-ops colonel who thinks he can teach the scientist the nasty facts of life. Here's the deal: A rogue Russian general has stolen the nukes from a train; the general then wrecks the train and detonates one of the warheads in order to cover his tracks. Clooney thinks that nothing but money is at stake—a quick sale to Iran, perhaps. Kidman fears a fanatic with a single warhead more than a greedy cynic with eight warheads. They are both right. The movie turns into an elaborate chase, with Kidman and Clooney tracking the thieves by means of electronic surveillance, then helicopter, and, at last, on foot through the streets of Manhattan. For all its professed horror of a nuclear catastrophe, *The Peacemaker* is rather casual about the bomb that does go off in the Urals. But director Mimi Leder can certainly move the metal with the best of them. (Denby; 9/29/97) (2 hrs. 2 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Ziegfeld; First & 62nd St. Cinema; Orpheum 7; Lincoln*

Square; New Coliseum; Olympia Theatre; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld.

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Angelika Film Center; Village East; Eastside Playhouse; Lincoln Plaza Cinemas.*

She's So Lovely—Sean Penn and Robin Wright Penn play heavy-drinking lovebirds in this John Cassavetes story directed by his son, Nick. With John Travolta. (1 hr. 52 mins.; R) *Sutton; 62nd and Broadway.*

Soul Food—An extended family learns to stay together without the help of its matriarch. With Vanessa Williams, Nia Long, and Vivica Fox. (1 hr. 14 mins.; R) *Waverly; Chelsea; Crown Gotham; National Theatre; Orpheum 7; 84th Street; Metro Cinema; Nova.*

A Thousand Acres—Jason Robards is the family patriarch who distributes his farm among three daughters (played by Jessica Lange, Michelle Pfeiffer, and Jennifer Jason Leigh), dividing his family in the process. Also starring Colin Firth and Keith Carradine. Based on the book by Jane Smiley; directed by Jocelyn Moorhouse. (1 hr. 41 mins.; R) *Village East; Cinema I, II, Third Ave.; Guild 50th Street; Lincoln Square; Pavilion Theatre.*

U-Turn—Sean Penn and Jennifer Lopez get tangled up in Arizona. With Billy Bob Thornton. Directed by Oliver Stone (1 hr. 30 mins; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Gemini; Orpheum 7; Lincoln Square; Kingsway; The Movies at Bayside.*

Washington Square—(See Denby, p. 94.) (1 hr. 57 mins.; PG) *Paris Theatre.*

Wishmaster—When a genie is awakened from his thousand-year sleep, horror ensues. Directed by Robert Kurtzman; presented by Wes Craven. (1 hr. 30 mins.; R) *Chelsea; Criterion Center; Manhattan Twin; 86th Street East; 84th Street; Movieworld.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Full Monty; The Ice Storm; In the Company of Men; The Myth of Fingerprints; Shall We Dance?*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Kiss the Girls.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Dance Hall Queen; Like A Bride.* Opening 10/12: *Happy Together.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Deep Crimson; Fast, Cheap & Out of Control.* (See also "Museums, Societies, Etc.")

Opening

The Crooked Arm of the Law

In *Gang Related*, James Belushi (above, with Lela Rochon) and the late Tupac Shakur are drug-dealing cops who set up gang members to take their falls—until the two pick an undercover DEA agent (rapper Kool Moe Dee) as their next victim. Opens Wednesday.

Quad Cinema—34 W. 13th St. (255-8800) *Fire; Forgotten Silver; Latin Boys Go to Hell; Nenette et Boni.*

Screening Room—54 Varick St. (below Canal) (334-2100) *A Clockwork Orange; Casablanca.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *The Assignment; The Edge; The End of Violence; The Locusts; Mrs. Brown; Shall We Dance?; The Game; A Thousand Acres.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *In & Out; L. A. Confidential; The Peacemaker; U-Turn.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Soul Food.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *The Full Monty; Kiss the Girls; The Game; U-Turn.*

34th Street Showplace—238 E. 34th St. (532-5544) *In & Out; Kiss the Girls; The Peacemaker.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The Edge; L. A. Confidential; The Peacemaker; Soul Food; The Matchmaker.* Opening 10/8: *Gang Related; Wishmaster.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *In & Out.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Edge; L. A. Confidential; The Game; U-Turn.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The Myth of Fingerprints.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Kiss the Girls.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Career Girls; Mrs. Brown.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Ice Storm; Mrs. Brown; A Thousand Acres.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Edge; The Full Monty.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Air Force One; The Assignment; The Edge; Fire Down Below; Men in Black; Money Talks; Wishmaster.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Soul Food.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Shall We Dance?*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Cop Land.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *George of the Jungle; Hercules; Hoodlum; Mrs. Brown.* Opening 10/10: *Cop Land.*

Guild 50th Street—33 W. 50th St. (757-2406) *A Thousand Acres.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *The End of Violence; Men in Black; Wishmaster.* Opening 10/8: *Gang Related.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Soul Food.*

Paris Theatre—4 W. 58th St. (688-3800) *Washington Square.*

State—1540 Broadway (391-2900) *In & Out; L. A. Confidential; The Game; U-Turn.*

Sutton—205 E. 57th St. (759-1411) *Career Girls; Kicked in the Head; She's So Lovely.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Chasing Amy; Contact; Face/Off; Female Perversions; My Best Friend's Wedding; Ulee's Gold.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Peacemaker.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *In & Out.*

86th Street—125 E. 86th St. (505-CINE#604) *The Edge; Kiss the Girls.*

86th Street East—210 E. 86th St. (249-1144) *The End of Violence; Mrs. Brown; Wishmaster.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) Closed for renovations.

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Kiss the Girls; The Peacemaker; The Game; The Matchmaker.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *The Assignment; U-Turn.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *L. A. Confidential.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *In & Out; L. A. Confidential; The Peacemaker; Soul Food; The Game; The Matchmaker; U-Turn.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Full Monty.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *She's So Lovely.*

84th Street—2310 Broadway, at 84th St. (877-3600) *The Assignment; Kiss the Girls; Soul Food; Wishmaster.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Full Monty; The Ice Storm; In the Company of Men; Shall We Dance?* Opening 10/10: *Underground.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *The Edge; In & Out; L. A. Confidential; The Peacemaker; The Game; The Matchmaker; A Thousand Acres; U-Turn.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Kiss the Girls; Soul Food.*

New Coliseum—701 W. 181st St. (740-1545) *Kiss the Girls; The Peacemaker.* Opening 10/8: *Gang Related.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Gang Related; Kiss the Girls; Soul Food.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *In & Out; The Peacemaker.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Locusts.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *The Edge; In & Out; Kiss the Girls; L. A. Confidential; The Peacemaker; Soul Food;*

Photograph by Glenn Watson/Orion Pictures.

The Game; U-Turn; Wishmaster.

Concourse Plaza—214 E. 161th St. (588-8800) *George of the Jungle; In & Out; Kiss the Girls; Money Talks; The Peacemaker; Soul Food; U-Turn; Wishmaster.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *George of the Jungle; Hoodlum; In & Out; Kiss the Girls; L. A. Confidential; Money Talks; The Peacemaker; Soul Food; The Game; U-Turn; Wishmaster.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *The Edge; In & Out; The Game; The Matchmaker; U-Turn.*

Brooklyn Heights—70 Henry St. (596-7070) *Air Force One; Career Girls; Conspiracy Theory.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Kiss the Girls; The Peacemaker; Soul Food.*

Cobble Hill—265 Court St. (596-9113) *The Full Monty; Kiss the Girls; L. A. Confidential; The Peacemaker; U-Turn.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Kiss the Girls; L. A. Confidential; Soul Food.* Opening 10/8: *Gang Related; The Peacemaker; Wishmaster.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Kiss the Girls; Soul Food.* Opening 10/8: *Gang Related; Wishmaster.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Gang Related; Kiss the Girls; The Peacemaker.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Kiss the Girls; Soul Food; Wishmaster.* Opening 10/8: *Gang Related; L. A. Confidential.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *The Edge; In & Out; The Peacemaker; The Matchmaker; U-Turn.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Edge; Mrs. Brown; The Game; Wishmaster.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Edge; The Full Monty; In & Out; Kiss the Girls; L. A. Confidential; Mrs. Brown; The Peacemaker; A Thousand Acres.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Hoodlum; Money Talks.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *The Edge; Gang Related; Kiss the Girls; The Peacemaker; Soul Food.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The Edge; In & Out; Kiss the Girls; L. A. Confidential; The Peacemaker; Soul Food; The Game; U-Turn; Wishmaster.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Air Force One; Kiss the Girls; The Peacemaker; Soul Food; The Game; Wishmaster.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *G.I. Jane; Hoodlum; L.A. Confidential; The Peacemaker; Soul Food; The Game; A Thousand Acres.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *The Edge; Kiss the Girls; The Peacemaker.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Kiss the Girls; Soul Food; The Matchmaker.* Opening 10/8: *Gang Related.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The Full Monty; Kiss the Girls; Mrs. Brown; The Myth of Fingerprints; The Matchmaker.*

Continental—70-20 Austin St., Forest Hills (544-1020) *The Peacemaker; Soul Food; The Game.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Soul Food; Wishmaster.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *The Edge; In & Out; Kiss the Girls; L. A. Confidential; The Peacemaker; The Game; U-Turn.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Fire Down Below; G.I. Jane; Hoodlum; Money Talks; Wishmaster.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Edge; L. A. Confidential.*

Opening Porn Yesterday

Mark Wahlberg (as Dirk Diggler, right) and Julianne Moore are seventies porn stars working under the paternal wing of producer Burt Reynolds in *Boogie Nights*, the long-awaited—and just plain long (it runs two hours and 37 minutes)—chronicle of an era when pornography was made for theaters, not VCRs. Opens Sunday.

Photograph by Pheobe Sudrow/New Line Cinema.

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *The Edge; In & Out; L. A. Confidential; The Peacemaker; The Game; U-Turn.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Gang Related; Soul Food; The Game.*

Main Street Cinemas—72-66 Main St. (263-4828) *The Edge; Kiss the Girls; The Peacemaker.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The Edge; George of the Jungle; In & Out; L. A. Confidential; Mrs. Brown; The Peacemaker; The Game; Wishmaster.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *A Life Apart; Mrs. Brown.*

Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Gang Related; Kiss the Girls.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Kiss the Girls; The Peacemaker; Soul Food; Wishmaster.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *The Edge; The Full Monty; In & Out; U-Turn.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *In & Out.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *The Edge; George of the Jungle; Hercules; In & Out; Kiss the Girls; The Peacemaker; The Game; A Thousand Acres; Wishmaster.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *The Edge; In & Out; Kiss the Girls; The Peacemaker; The Game.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *The Edge; George of the Jungle; In & Out; Kiss the Girls; L. A. Confidential; The Peacemaker; Soul Food; The Game; The Matchmaker; U-Turn; Wishmaster.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Boris Karloff: Gentleman Monster." 10/11: *The Criminal Code* (1931) and *The Black Cat* (1934). 10/12: "A Discussion With Sara Karloff," 2 P.M., *Frankenstein* (1931), and *The Bride of Frankenstein* (1935). 36-01 35th Ave., Astoria, Queens (718-784-0077); $8, $4 ages 5–18.

Anthology Film Archives—Through 10/7: *My New Partner at the Races* (1989). Through 10/9: *Saratoga Trunk* (1946). 10/8–10/14: *Crash* (1996). 10/10–10/23: *Pretty Village, Pretty Flame* (1996). "Essential Cinema: Carl Th. Dreyer." 10/10: *Prastankan* (1921). 10/11: *Michael* (1924) and *La Passion de Jeanne D'Arc* (1927–28). 10/12: *Vampyr* (1932). "The Institutionalization of French Theory in America." 10/11: Various films. 32 Second Ave., at 2nd St. (505-5110); $7.

China Institute in America—"Visions of Old Beijing." 10/10: *Rickshaw Boy* (1981). 125 E. 65th St. (744-8181); $5, members free.

Different Light—10/12: *Berserk!* (1967). 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Aspects of Asia." 10/8: *Maborosi* (1995). 10/15: *The White Balloon* (1995). "Simply Blues." 10/9: *Land Where the Blues Began* (1979). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 10/16: *Badlands* (1973). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"New York Film Festival." 10/7: *Deep Crimson.* 10/7: *Fallen Angels.* 10/8 and 10/10: *Boogie Nights.* 10/8 and 10/11: *La Vie de Jesus.* 10/9 and 10/11: *Telling Lies in America* and *The Apostle.* 10/10–10/11: *Happy Together.* 10/12: *The Kingdom Part II, Marcello Mastroianni, I Remember . . . ,* and *Live Flesh.* Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"From Paris to Hollywood: Originals vs. Remakes." 10/14: *Pépé le Moko* (1936) and *Casbah* (1948). 10/21: *L'Homme qui aimait les femmes* (1976) and *The Man Who Loved Women* (1983). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $10 double feature.

Museum of Modern Art—"Cavalcade: From British Stage to Screen." 10/10: *The Ware Case* (1938) and *The Good Companions* (1933). 10/11: *The Devils* (1970) and *Salome's Last Dance* (1987). 10/12: *Dear Octopus* (1943). 10/13: *This Happy Breed* (1944). "Agnes Varda Retrospective." 10/7: *Cléo de 5 a 7* (1961). 10/7 and 10/9: *Les Créatures* (1965). 10/9: *Black Panthers* (1968). 10/9 and 10/11: *Les Enfants du musée* (1964). 10/10: *Nausicaa* (1970). 10/10 and 10/12: *Daguerrétypes* (1975) and *Lion's Love* (1969). 10/11 and 10/13: *One Sings, the Other Doesn't* (1976). 10/13: *Documenteur* (1981). "New Documentaries." 10/9–10/10: *Inside Out—Portraits of Children* (1996). W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of October: *Duel* (1971). 25 W. 52nd St. (621-6600); $6.

Screening Room—Midnight showing: *Swingers* (1996). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Truffaut: The Man Who Loved Film." 10/7: *Love on the Run* (1979) and *François Truffaut: Stolen Portraits* (1993). 10/14: *Jules and Jim* (1961) and *Two English Girls* (1971). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 10/11–10/12: *Muddy Waters (Nigorie)* (1953). 610 Lexington Avenue (735-9717); $5 members, $6 nonmembers.

art

Fifty Years of Fashion...Portraits of Jews

Galleries

Solos

Madison Avenue and Vicinity

Judith Belzer/Gary Weisman—New landscape paintings inspired by the shifts of seasons/Bronze sculptures of human and animal forms; 10/9–11/1. Berry-Hill, 11 E. 70th St. (744-2300).

Christopher Finch—Colored-pencil drawings by a Los Angeles–based artist that transform icons of modern art into comic strips; through 10/24. Friedman, 980 Madison Ave. (472-4527).

Nancy Graves—A survey of the late artist's sculpture, paintings, and works on paper from the eighties; 10/9–11/1. Knoedler, 19 E. 70th St. (794-0550).

Peter Heinemann—New abstract paintings that are predominantly black; through 10/29. Schlesinger, 24 E. 73rd St. (734-3600).

Boris Lurie—Altered black-and-white photographs from the 1969 series "Bleed," by this artist who was the originator of the No! art movement of the fifties and early sixties; through 11/31. Gat, 1100 Madison Ave. (327-0441).

Jedd Novatt—Recent black-and-white collages; through 11/1. Montebello, 9 E. 84th St. (472-1496).

Theodore Roszak/Frederick J. Sykes—Paintings, drawings, constructions, sculpture, and photographs from the thirties and forties/Landscape paintings by this artist (1851–1926) who worked in Brooklyn, Staten Island, the Hudson River Valley, and the Catskills. Through 11/15. Hirschl & Adler, 21 E. 70th St. (535-8810).

Edward Sorel—Caricatures of writers, politicians, and celebrities from the seventies to the present from the new book *Unfinished Portraits* (Alfred A. Knopf); through 11/8. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

Dozier Bell—Brooding paintings of sea, sky, and field that were conceived while the artist was a Fulbright fellow in Weimar, Germany; through 10/25. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Michael Bergt—Recent egg-tempera paintings, drawings, prints, and sculpture; through 11/1. DC Moore, 724 Fifth Ave. (247-2111).

Marcel Broodthaers/Joseph Bartscherer—A selection of the Belgian artist's enigmatic sculptural objects/Narrow, vertical photographs of the Nevada landscape from a project begun in 1994. Through 11/1. Goodman, 24 W. 57th St. (977-7160).

Cora Cohen—Recent abstract paintings; through 11/1. McCoy, 41 E. 57th St. (319-1996).

John Kindness—Frescoes, sculptures, and mosaics by the Belfast artist; 10/8–11/8. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Dietrich Ian Lafferty—New paintings and works on paper; through 10/26. Del Re, 41 E. 57th St. (688-1843).

James Lechay—Paintings and collages selected from the artist's recent retrospective at the Provincetown Art Association Museum; through 11/1. Kraushaar, 724 Fifth Ave. (307-5730).

John Marin—A survey of the American modernist's paintings spanning the years 1910–1952 and focusing on his most experimental works; through 11/1. Kennedy, 730 Fifth Ave. (541-9600).

Robert Natkin—Lyrical abstract paintings based on the Stations of the Cross; through 10/30. Reece, 24 W. 57th St. (333-5830).

Tom Otterness/Israel Hershberg—Recent cast-bronze sculptures associated with the artist's public commissions in Portland, Minneapolis, and Roosevelt Island/Portraits and still-life paintings by the Israeli artist. Through 10/25. Marlborough, 40 W. 57th St. (541-4900).

Rona Pondick—An installation titled *tree head room* that takes everyday objects out of their usual context; through 10/25. Janis, 110 W. 57th St. (586-0110).

Sean Scully—Paintings of vertical stripes on aluminum boxes from the series "Floating Paintings," begun in 1994, and photographs taken during the artist's travels in Mexico, Italy, Scotland, and Morocco, at Lelong, 20 W. 57th St. (315-0470), through 11/1; recent paintings that depict vertically striated fields and are inset with panels of perpendicular orientation or contrasting color, at Boone, 745 Fifth Ave. (752-2929); through 10/25.

Jeanette Pasin Sloan—Recent paintings of arrangements of silver or ceramic vessels, cups, coffee pots, and vases in which patterned backgrounds are reflected; through 10/30. Tatistcheff, 50 W. 57th St. (664-0907).

Bob Thompson/Alfonso Ossorio—A survey of paintings made between 1958 and 1966 that show the artist (1937–1966) moving from his muted figurative compositions of the late fifties to his vividly colored allegorical landscapes of the sixties/A group of assemblages made by the artist in 1962 and 1963 that are known as the "Shingle Figures" and feature shells, bones, shards of mirror, and other found objects mounted on

Ground Rules:
Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photography

The Last Time He Saw Paris

Three years before he died, the peripatetic photographer-videographer Jules Backus (1944–1996) began shooting the ephemeral stencil drawings, or pochoirs, *he encountered on Paris walls, attracted to their impermanence and seize-the-moment energy. Eerily, his photographs appear to document his own wandering spirit. At Cooper Union's Herb Lubalin Study Center for Design and Typography, 7th Street and Third Avenue; through December 6.*

Photograph courtesy of Mary Peacock.

wood shingles. Through 11/8. Rosenfeld, 24 W. 57th St. (247-0082).

Steve Wheeler—Early paintings and works on paper made between 1938 and 1942, by this artist who developed a style that was a synthesis of Cubism, ethnographic art, and European modernism; through 10/25. Snyder, 20 W. 57th St. (262-1160).

Chihung Yang—Paintings that depict leaves, flowers, and other organic matter as calligraphic gestures; through 11/1. O'Hara, 41 E. 57th St. (355-3330).

Jack Youngerman—New sculptures of twisted, laminated wood, installed to be walked through or circled like a grove of trees; through 10/25. Washburn, 20 W. 57th St. (397-6780).

SoHo and TriBeCa

Anna Bialobroda—Paintings that depict close-up portraits of people against a solid colored background; through 11/1. Chanin, 625 Broadway (473-0120).

Michael Ray Charles—New paintings and sculpture; through 10/25. Shafrazi, 119 Wooster St. (274-9300).

Jim Dine—*Ape & Cat*, an album of 18 photogravures recently published by the Arion Press; through 11/1. Alexander Editions, 59 Wooster St. (925-4338).

Paul Feeley—Abstract works on paper in watercolor and pencil by this artist (1910–1966) who showed with Betty Parsons Gallery and was given a retrospective at the Guggenheim Museum in 1968; through 11/1. Markey, 55 Vandam St. (627-4446).

Tom Ferrara/Karin Reichert—Recent abstract paintings/Oil-on-paper landscapes of the Southwest. Through 10/30. Perlow, 560 Broadway (941-1220).

Buffie Johnson—Recent paintings of plant forms; through 10/26. Levitan, 42 Grand St. (966-2782).

Gregory Johnston—Recent abstract paintings; through 10/28. Haller, 560 Broadway (219-2500).

Richard Long—New slate circles and wall works; through 11/8. Sperone Westwater, 121 Greene St. (431-3685).

Matt Mahurin—Still lifes and landscapes on paper, board, and metal; through 11/11. Tenri, 575 Broadway (925-8500).

Nam June Paik/William Wegman—A survey of works in all media by both artists; through 11/15. Solomon, 172 Mercer St. (941-5777).

Fiona Rae—New paintings in which compositions of black-and-white brushstrokes and discs and bars of color are set against densely patterned black-and-white backgrounds; through 11/4. Luhring Augustine, 130 Prince St. (219-9600).

Joseph Raffael—Monumentally scaled watercolors of the artist's garden; 10/9–11/5. Hoffman, 420 W. Broadway (966-6676).

Derek Reist—Paintings of New York City architecture; through 11/1. Ingbar, 568 Broadway (334-1100).

Geneviève Seillé—Drawings in ink, crayon, and pastel on rough paper in which large built-up panels of writing and numbers are combined with repetitive, often architectural imagery and biomorphic shapes; through 11/1. Ross, 568 Broadway (343-2161).

Lorna Simpson—A recent video installation that depicts the goings-on in a public park in Columbus, Ohio, and alludes to and mimics TV lighting, commercial film, and Hollywood *film noir* traditions; through 10/25. Kelly, 43 Mercer St. (343-2405).

Kiki Smith—New glass sculptures, videos, and drawings; through 10/25. PaceWildenstein, 142 Greene St. (431-9224).

Gillian Wearing—*10–16,* a work comprising seven short 16-mm. films that show adult actors lip-synching to a soundtrack taken from interviews the artist recorded with children between the ages of 10 and 16; through 10/25. Gorney, 100 Greene St. (966-4480).

Yukinori Yanagi—Large-scale works on paper in which the artist has tracked every movement of an ant with a red crayon, and an installation of a map of the United States assembled from shards of broken glass found by the artist at Alcatraz prison; through 10/29. Blum, 99 Wooster St. (343-0441).

Nola Zirin—Paintings of abstracted landscapes; through 11/4. Kelly, 591 Broadway (226-1660).

Chelsea

Karen Carson—Large-scale painted reliefs with inset mirror shards; through 11/8. Maynes, 529 W. 20th St. (741-3318).

Willie Cole—Recent sculptures constructed from found or carved objects, several of which are based on the form of an iron; through 11/8. Alexander and Bonin, 132 Tenth Ave. (367-7474).

William Cullum—Large-format panels worked in encaustic, resin, and laser-print images from the Internet and anonymous sources; through 11/1. Debs & Co., 529 W. 20th St. (647-7080).

William Hawkins—A survey of paintings by this self-taught artist whose work is currently the subject of a retrospective at the Museum of American Folk Art (see museum listings); 10/9–11/8. Ricco/Maresca, 529 W. 20th St. (627-4819).

Roni Horn—A two-part glass floor piece and a set of seven color photographs that depict the surface of the ocean of the coast of Iceland in varying degrees of magnification; through 11/8. Marks, 523 W. 24th St. (243-0200).

Karen Kilimnik—Recent paintings that mix imagery drawn from ballet, fashion, film, art history, and other sources, and a changing installation work; through 10/25. 303, 525 W. 22nd St. (255-1121).

Andrea Morganstern—Paintings of human figures and abstract forms constructed from recurring patterns in nature; through 11/14. MBM, 529 W. 20th St. (691-6831).

Terry Winters—Recent large-scale paintings in which the picture plane is spanned by dense networks of lines that suggest architectural renderings and computer graphics; 10/9–12/24. Marks, 522 W. 22nd St. (243-0200).

Other

Kate Millet—The first retrospective of sculpture by the internationally known writer and feminist; through 11/15. Hunter College Gallery, 450 W. 41st St. (772-4991).

Group Shows

Madison Avenue and Vicinity

China Institute—125 E. 65th St. (744-8181). "Power and Virtue: The Horse in Chinese Art," a survey chronicling the symbolic resonance of the horse in Chinese art, history, and philosophy from the Han (206 B.C.-A.D. 220) to the Qing (1644–1911) dynasties; through 12/13.

Graham—1014 Madison Ave. (535-5767). Black-and-white drawings by 19 American artists, among them Alexander, Cadmus, Davis, Hartley, Lazzell, Marin, Nevelson; through 11/1.

Hunter College—68th St. and Lexington Ave. (772-4991). "Presentational Painting," with works by Feaster, Garnett, Pastine, Phillips, Voll; through 11/8.

57th Street Area

Associated American Artists—20 W. 57th St. (399-5510). Lyrical abstract paintings from the fifties and recent works by Francis, Jenkins, Mathieu; through 10/25.

Equitable—787 Seventh Ave., at 51st St. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Furniture of the American South: Masterworks From Colonial Williamsburg," an exhibition of more than 50 works dating from the late-seventeenth to the early nineteenth centuries from the museum collections of Colonial Williamsburg; through 10/31.

Helman—20 W. 57th St. (245-2888). "Invited," with works by seven emerging woman artists from New York, Los Angeles, and London; through 10/25.

St. Etienne—24 W. 57th St. (245-6734). "The New Objectivity: Realism in Weimar-Era Germany," with paintings, watercolors, drawings, and prints by Dix, Grosz, Hubbuch, Schad, Wegner, others; through 11/8.

Zabriskie—41 E. 57th St. (752-1223). "The Hansa Gallery (1952–59) Revisited: Works by Jean Follet, Wolf Kahn, Allan Kaprow, Jan Müller, and Richard Stankiewicz," an exhibition of works by several founding members of the Hansa Gallery, one of New York's first 10th Street cooperative galleries; through 11/1.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Between the Acts," with works by Allen, Achjadi, Buss, Peppito, Phillips, others; "The Observatorium: Collected Reflections," with works by Dekker, Reutelingsperger, and Van de Camp; "Hanging in There," a window installation by Barbara Siegel; "Insider; Ups and Downs," an audio project in the elevator by Freya Hansell; through 10/25.

Exit Art/The First World—548 Broadway (966-7745). "Public Notice, Art and Activist Posters: 1951–1997," an exhibit examining poster design in art and culture from the postwar years to the present; through 11/8.

Roeder—545 Broadway (925-6098). Works on paper that depict accumulations of repeated units, by Ensminger, Gasteiger, Weggenmann; through 10/25.

Thread Waxing Space—476 Broadway (966-9520). "The Ascent of Western Civilization, American Independent Music 1976–91," an exhibition of photographs, fliers, posters, original artwork, video, music, and ephemera documenting the evolution of American indie rock; through 11/1.

Chelsea

Marlborough Chelsea—211 W. 19th St. (463-8634). Large-scale sculpture by Abakanowicz, Bourgeois, Caro. Through 10/25.

Other

Cooper Union—Houghton Gallery, 7th St. at Third Ave. (353-4158). Working drawings by Holzer, Gwathmey, Lin, Stella, others; through 10/27.

One Great Jones—1 Great Jones St. (460-8456). "Normotic," an exhibition of works that appear to be excessively normal or generic, by Albenda, Gallace, Harrison, Selger, Steinbach, others; through 10/25.

Photography

Jules Backus—Photographs of *pochoirs,* the constantly changing site-specific stencil wall art in Paris, by this photographer (1944–1996) who was known for his pioneering art and documentary videos; 10/9–12/6. Cooper Union's Herb Lubalin Study Center for Design and Typography, 7th St. at Third Ave. (353-4214).

Lisa Bowman—Collage works in which black-and-white cheesecake photographs from the fifties have been re-photographed and affixed with colored stick-on images of internal organs, skeletal structure, and musculature taken from medical textbooks; through 10/25. Gibson, 568 Broadway (925-1192).

Bromm—90 W. Broadway (732-6196). Works by nine photographers who have exhibited with this gallery for the past 20 years, among them Adams, Cutforth, De Sana, Incandela, Leatherdale, Sonneman; through 12/23.

Danziger—130 Prince St. (226-0056). "The American Century: Photographs and Visions, Part 1," a survey of American photography covering the years 1900 to 1935, including works by Cunningham, Curtis, Stieglitz, Strand, White, others; through 10/25.

Ralph Gibson—Vintage prints from his trilogy of dreamlike photo-novels *The Somnambulist, Deja-Vu,* and *Days at Sea*; through 11/1. Greenberg, 120 Wooster St. (334-0010).

ICP Midtown—1133 Ave. of the Americas, at 43rd St. (768-4682); Wed.–Sun. 11–6; $4; $2.50 seniors and students. "Eye of the Beholder: Photographs From the Avon Collection." Ninety photographs from the Avon Collection by woman photographers; through 11/13.

International Center of Photography—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Brett Weston in New York." Photographs of New York taken between 1943 and 1945, when Weston was stationed on

Long Island in the United States Army Signal Corps; through 11/30. . . . "Soul of the Game: Images and Voices of Street Basketball." Black-and-white images of the game being played at Harlem's Rucker Park, Nat King Cole Park in Chicago, and other famed courts by sports photographer John Huet; through 11/19.

Ann Mandelbaum—Close-up photographs of portions of the human body whose ambiguity is heightened by solarization and other darkroom manipulations; through 10/25. Ubu, 16 E. 78th St. (794-4444).

Sally Mann—Recent photographs of landscapes in the artist's native West Virginia and its neighboring Georgia; through 11/8. Houk, 745 Fifth Ave. (750-7070).

Tim Maul—New Cibachrome photographs of Parisian interiors; through 11/4. Senior, 375 W. Broadway (941-0960).

New York Academy of Sciences—2 E. 63rd St. (838-5226), Mon.–Fri. 10–5. Photographs by Miriam Fishman and Olivia Parker that depict objects from everyday life in the process of transformation; through 11/7.

Francesco Scavullo—A 50-year retrospective of portraits and fashion work; 10/10–11/1. Staley-Wise, 560 Broadway (966-6223).

Jan Staller—Color photographs of random arrangements of materials at military and industrial sites; through 11/1. Aperture, 20 E. 23rd St. (505-5555).

Seneca Ray Stoddard—Vintage albumen photographs of the Adirondacks by this self-taught photographer (1843–1917) who was a contemporary of William Henry Jackson, Eadweard Muybridge, and Carlton Watkins; through 11/1. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"The Art of Toshiko Takaezu." A retrospective of the artist's ceramic works, ranging from her utilitarian wares of the fifties to her recent large-scale sculptures; through 11/2. . . . "On the Cutting Edge: Contemporary Quilts From the Collection"; through 11/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Mandala: The Architecture of Enlightenment." Mandalas from Tibet, Nepal, China, Japan, Bhutan, India, and Indonesia, and a Kalachakra sand mandala constructed by monks from the Namgyal monastery, His Holiness the Dalai Lama's personal monastery; through 1/4. 725 Park Ave. at 70th St. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Brooklyn Museum of Art—"Monet and the Mediterranean: A Centennial Exhibition." Sixty-five paintings executed by the Impressionist during his trips to the Italian Riviera, in 1884, the French Riviera, in 1888, and Venice, in 1908; 10/10–1/4. . . . "Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Design for Life: A Centennial Celebration." An exhibition examining the role of objects in daily life through works from the museum's collection, among them architectural drawings, graphics, textiles, ceramics, glass, jewelry, rare books, and industrial design products; through 1/4. . . . "Do-It-Yourself Architecture for the Great Outdoors"; through 10/19. 2 E. 91st St. (849-8420), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Tracey Moffatt: *Badlands*." Photographs, films, and a video by an Australian artist; 10/9–6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore that shaping of space rather than material as their primary subject; through 6/14/98. . . . "Fred Sandback: Sculpture." Sculptures created from yarn, including new works and earlier works from Dia's collection; through 1/4. . . . "Dan Flavin: 1962/63, 1970, 1996." Three fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. and 545 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas from about 1200 A.D. to the arrival of Columbus in 1492; through 3/29. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Fashion Institute of Technology—"Fifty Years of Fashion: New Look to Now." A selection of historically significant clothing from the museum's own collection, beginning with Christian Dior's controversial "New Look" of 1947 and ending with the contemporary fashion scene; 10/7–1/10. . . . "The Saris of Princess Niloufer." Nine saris from a collection of saris previously owned by Princess Niloufer, one of the last of the Imperial Ottoman princesses, and a selection of drawings; 10/14–1/3. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

Frick Collection—"The Spirit of the Place: Selections From the Carmen Thyssen-Bornemisza Collection." Fourteen paintings and four sculptures from the collection of Baroness Carmen Thyssen-Bornemisza; through 11/30. . . . "Franklin and Condorcet: Two Portraits From the American Philosophical Society." An exhibition documenting the relations between the American statesman and the French mathematician, philosopher, and revolutionary; through 11/16. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery and Study Center—"Nahum B. Zenil: Witness to the Self." A retrospective of paintings by the Mexican artist whose collages, mixed-media works on paper, and paintings invoke the history of Mexican art while confronting current social issues; through 11/2. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; free.

Solomon R. Guggenheim Museum—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, drawings, sculpture, and prints; through 1/7. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Guggenheim Museum SoHo).

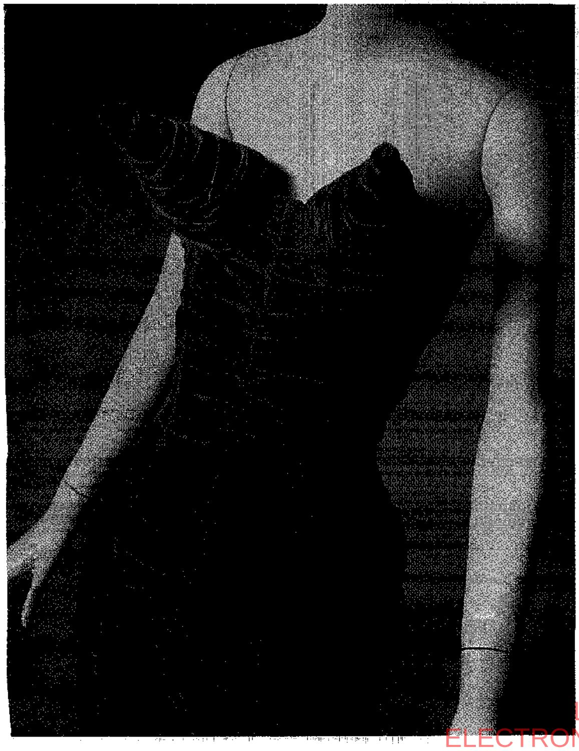
Guggenheim Museum at Ace Gallery—"Robert Rauschenberg: A Retrospective." *The 1/4 Mile or 2*

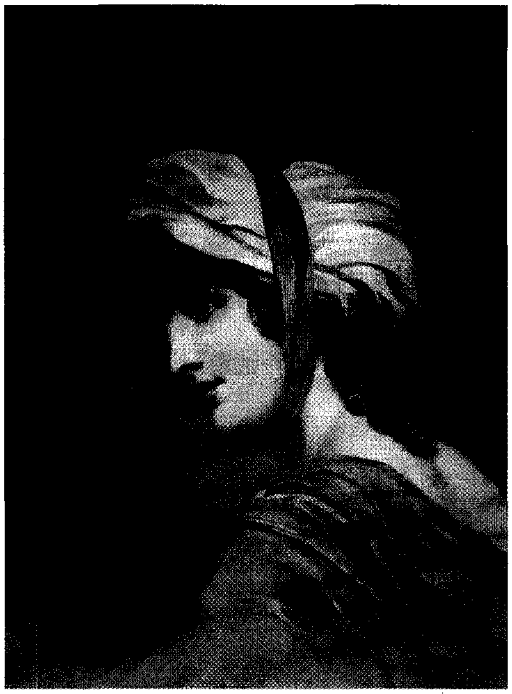
Retrospective
Dress Circle

"I can't believe I'm getting paid to play with Balenciagas," exclaims the eminent fashion historian Valerie Steele. "I think the man was God—for the sheer imagination of his forms." Author of half a dozen books that deftly mesh scholarship and accessibility, Steele is about to open her debut show at the Museum at the Fashion Institute of Technology, where she has been appointed chief curator. "Fifty Years of Fashion: New Look to Now," on view October 7 to January 10, capitalizes on the greatest strength of FIT's formidable collection—the half-century beginning with Christian Dior's postwar revival of luxurious femininity and ending with today's millennial sleekness, darkness, and deconstruction.

Steele, who identifies herself as a cultural historian specializing in dress, intends to examine sartorial trends of five decades in terms of their social context. The sober, gray-flannel-suit conformity of the fifties will abut the in-your-face outlandishness of the sixties' "youthquake," for example, telling a story, through what people wore, of who they were. Gender issues—a Steele specialty since her doctoral studies at Yale—will be addressed, but the aesthetic pleasure of beautiful, imaginative clothing will also be given its due since, Steele asserts, the magnificence and mystery of, say, "a Charles James ball gown can give you the same sort of experience works of art do.

"We're now dressing the mannequins," she reports with relish, offering me a peek at some fabulous glad rags, from lowdown as well as couturier levels, assembled and juxtaposed with daring wit. Despite Steele's formidable erudition and razor-sharp brainpower, her manner is so youthfully artless I can't resist asking if she was one of those kids who loved to play dress-up. "Yeah," she responds, her face lighting up. "Sure. Absolutely." **TOBI TOBIAS**


Photograph courtesy of the Fashion Institute of Technology.



On View **"Facing the New World: Jewish Portraits in Colonial and Federal America" is more than just a survey of paintings of early American Jews. The exhibit, which features works by Gilbert Stuart, Charles Willson Peale, Thomas Sully, and other masters, also offers intriguing insights into the lives behind the pieces. Philadelphian Rebecca Grazt, for example, was the inspiration for Rebecca, the Jewish heroine of Walter Scott's *Ivanhoe;* she was 49 when Sully painted her in 1830 (above). At the Jewish Museum, 1109 Fifth Avenue, at 92nd Street; through January 11.**

Furlong Piece, an ongoing project begun in 1981 that comprises 189 paintings and sculptures; through 11/9. 275 Hudson St. below Spring St. (255-5599), Sun. and Wed.–Fri. 11–6, Sat. 11–8; free.

Guggenheim Museum SoHo—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, sculpture, prints, drawings, and performance and technology-based pieces; through 1/4. 575 Broadway at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Solomon R. Guggenheim Museum).

Jewish Museum—"Facing the New World: Jewish Portraits in Colonial and Federal America." The first comprehensive survey of rare, early American Jewish portraits, by Charles Willson Peale, Gilbert Stuart, Thomas Sully, and other artists, dating from 1700 through the 1830s; through 1/11. . . . "Camille Pissaro in the Caribbean, 1850–1855: Drawings From the Collection at Olana." Drawings, oil sketches, and watercolors by the Impressionist of scenes in St. Thomas, where he was born, and on other Caribbean islands, that were originally thought to be have been the work of the Danish painter Fritz Melbye; through 11/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"The Private Collection of Edgar Degas." More than 250 works drawn from the collection of the nineteenth-century French artist, including paintings, pastels, watercolors, drawings, and prints by such masters as Ingres, Delacroix, Daumier, Manet, Cézanne, Van Gogh, and Degas himself; through 1/11. . . . "Master Hand: Individuality and Creativity Among Yoruba Sculptors." Masks, free-standing figures, containers, and architectural posts by male and female Yoruba masters who were active from the mid-nineteenth through the first half of the twentieth century; through 3/1. . . . "Picasso the Engraver—Selections From the Musée Picasso, Paris." Approximately 150 engravings, etchings, and woodcuts made by the artist between 1900 and 1942; through 12/21. . . . "Wordrobe." Words, letters, and numbers in art and clothing; through 11/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; 10/9–4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"William L. Hawkins." The first New York museum retrospective of the self-taught African-American artist (1895–1990), whose themes included religion, race, struggles, and man's place in nature; through 11/2. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Egon Schiele: The Leopold Collection, Vienna." Paintings and works on paper by the Austrian Expressionist (1890–1918), many of which have not been previously exhibited; 10/12–1/4. . . . "On the Edge: Contemporary Art From the Werner and Elaine Dannheisser Collection." Paintings, sculptures, prints, photographs, and video installations given to the museum by Elaine Dannheisser and the Dannheisser Foundation last year; through 1/20. . . . "New Concepts in Printmaking 1: Peter Halley." Artworks created by Halley as digital files on computer disk, comprising wallpaper and rub-down flowcharts that are fabricated by professional printers whenever a site-specific installation is planned; through 2/8. . . . "Projects: Franz West." Sculptures, drawings and collages by the artist, and a work titled *Synchrony* that incorporates works by the artist's friends, colleagues, and assistants; through 11/11. . . . "From Henri de Toulouse-Lautrec to Andy Warhol: Exploring Techniques." An exhibition focusing on various printmaking techniques, featuring more than 70 works from the museum's collection; through 2/8. . . . "A Decade of Collecting: Recent Acquisitions in Contemporary Drawing." Installation-scale drawings collected by the museum over the past decade; through 1/13. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Beyond the Grave: Cultures of Queens Cemeteries." Photographs of cemeteries in Queens taken by Dr. Ilana Harlow; through 3/8. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "Creative Lives: New York Paintings and Photographs by Maurice and Lee Sievan." Paintings by Maurice Sievan (1898–1981) and photographs by his wife, Lee Sievan (1907–1990) made from the thirties through the fifties; through 11/9. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum & School of the Fine Arts—"The Tenth Street Studio Building: Artist-Entrepreneurs From the Hudson River School to the American Impressionists." Photographs, paintings, manuscripts, and memorabilia documenting the history of New York's first studio building; through 11/16. . . . "The Artist's Eye: Will Barnet Selects From the Permanent Collection." A selection of 40 portraits from the museum's collection, including works by Bellows, Eakins, Grossman, Lawrence, Rauschenberg, Sargent, and others; 10/8–1/4. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New York Public Library—"Dry Drunk: The Culture of Tobacco in 17th- and 18th-Century Europe." An exhibition covering the history of tobacco in Europe through the library's own materials; through 1/3. . . . "The George Arents Tobacco Collection: Works on Paper"; through 1/3. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"To Hell With Reform: The Race to Become Mayor of Greater New York." An exhibition of illustrations and other materials from the1897 campaign in which New Yorkers elected the first mayor of Greater New York; through 1/4. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Medieval Bestseller: The Book of Hours." 100 Books of Hours from the library's collection; through 1/4. . . . "Romanticism to Realism: Nineteenth-Century German Drawings." A survey of the Library's collection of nineteenth-century German drawings; through 1/4. . . . "Cultural Curios: Literary and Historical Witnesses." A selection of objects owned by famous literary figures from the Library's permanent collection; through 1/4. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $5; $3 students and seniors.

Queens Museum—"Cai Guo-Qiang: *Cultural Melting Bath.*" An installation by the Chinese artist on the theme of social healing; through 11/9. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/9. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Whitney Museum of American Art—"Richard Diebenkorn." A retrospective of paintings by this California artist (1922–1993) who moved back and forth between abstraction and representation and is best known for his "Ocean Park" cycle of abstracted landscapes; 10/9–1/11. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Auctions

Christie's—502 Park Ave. (546-1000). 10/8 at 10: "Important American Furniture, Folk Art, and Decorative Arts." On view from 10/3. 10/9 at 10 and 2: "Photographs." On view from 10/4.

Christie's East —219 E. 67th St. (546-1000). 10/9 at 1: "Impressionist and Modern Art." On view from 10/5.

Doyle—175 E. 87th St. (427-2730). 10/8 at 10: "Fine Furniture, Decorative Arts, and Paintings." On view from 10/4.

Phillips—406 E. 79th St. (570-4830). 10/14 at 10:30: "Fans and Chess Sets." On view from 10/11.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 10/8 at 10:15 and 2: "Photographs." On view from 10/3. 10/9 at 10:15 and 2: "Americana." On view from 10/4. 10/10 at 10: "Indian Modern and Contemporary Paintings." On view from 10/4.

Photograph courtesy of The Jewish Museum.

theater

Molly Ringwald...Arthur Miller

Broadway

Previews and Openings

Jackie: An American Life—As ominously titled as it is, this isn't a serious play. It isn't even a straight biography, though Gip Hoppe, the author, manages to cram in historical events both great and small. Instead, it relies on whimsical, ridiculous devices to convey some ideas about the nature of the First Lady's celebrity (the Rat Pack? LBJ? Joe Kennedy?—all puppets) and revels in portraits of the mundane. Margaret Colin stars. $45–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/10 for an 11/10 opening. *Belasco Theater, 111 W. 44th St. (239-6200).*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/7 for an 11/9 opening. *Minskoff Theatre, 200 W. 40th St. (307-4100).*

Side Show—Combining compassion with prurience, *Dreamgirls* composer Henry Krieger and Bill Russell have molded a musical out of the lives of Daisy and Violet Hilton, the Siamese twins who toured the vaudeville circuit during the thirties and appeared, briefly, in Tod Browning's *Freaks.* Emily Skinner and Alice Ripley star. $25–$65. Tues.–Sat. at 8, Wed. and Sat. 2, Sun. at 3. In previews for a 10/16 opening. *Richard Rodgers Theater, 226 W. 46th. St. (307-4100).*

Triumph of Love—It's the Broadway musical-theater debut for F. Murray Abraham, an eagerly awaited return for *Sunset* diva Betty Buckley, and an excuse for Susan Egan, the especially belle Belle from *Beauty and the Beast,* to bend gender. The story, adapted from the eighteenth-century romantic comedy by Pierre Marivaux, twists and turns with each costume change. Directed by Michael Mayer (*Baby Anger*), adapted for the stage by James Magruder, music by Jeffrey Stock, and lyrics by Susan Birkenhead (*Jelly's Last Jam*). $45–$75. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 10/23 opening. *Royale Theater, 242 W. 45th St. (239-6200).*

Now Playing

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Marilu Henner and Joel Grey. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Lucy Lawless plays Betty Rizzo. $30–$67.50. Mon., Tues., Thurs., and Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—The Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring

On View
Stages of Stages

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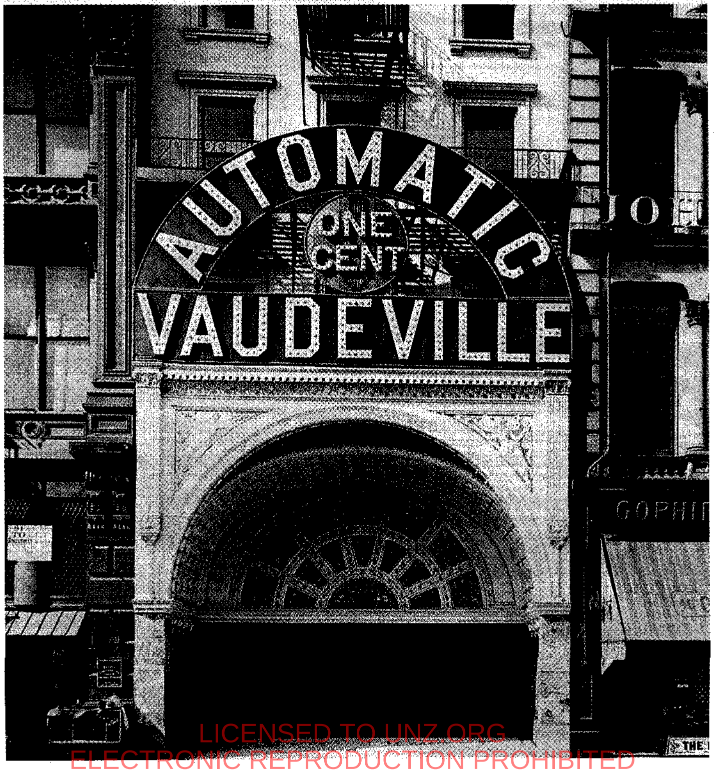

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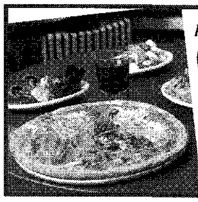
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theater

Kevin Gray, a former phantom from *Phantom*, in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*, is Alfred Uhry's first effort since *Driving Miss Daisy*. The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, will next week become one of Broadway's ten longest-running musicals. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it—its blocking and pacing nowhere to be faulted, and here and there a deliciously new detail. It will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97). $65; kids 17 and younger pay half price. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/16. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2. Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Previews and Openings

Alligator Tales—Unlike other solo performers, Anne Galjour does not hump the same, obsessive autobiographical note. Instead, she plucks vivid sense memories from her bayou childhood—dredging for oysters, facing down hurricanes, fleeing from alligators—and brings them to life through eight imaginary, interconnected characters. The result is a lush portrait of Cajun life that, at times, borders on magic realism. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. In previews for a 10/21 opening. *Manhattan Theatre Club's Stage II at City Center, 131 W. 55th St. (581-1212).*

The American Clock—The Signature Theatre Company kicks off its Arthur Miller season with this Depression-era drama, which debuted at the Spoleto Festival, ran briefly on Broadway in 1980, and triumphed in London in 1984. Directed by James Houghton. $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 10/7 for a 10/19 opening. *Signature Theatre, 555 W. 42nd St. (244-7529).*

The Last Session—This is a musical that, strangely, is about AIDS, and, stranger still, is neither absurdist nor morbid. During its summer run at the Currican Theatre, the show developed a passionate following. Now it moves uptown for an open-ended run. Music and lyrics by Steve Schalchlin, on whose life the musical is partially based; book and direction by his partner, Jim Brochu. $25–$30. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30 and 8, Sun. at 3 and 7:30. Previews begin 10/9 for a 10/17 opening. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Misunderstanding/Le Malentendu—Ubu Repertory's bilingual cast presents the Camus classic. Money, an estranged son, and—of course—murder all figure prominently into the Algerian-born philosopher's plot. $15–$25. In French: Tues. and Wed. at noon, Thurs. at 1:30., Fri. at 8. In English: Sat. and Sun. at 8. *Ubu Repertory Theater, 15 W. 28th St. (679-7562).*

More Stately Mansions—The New York Theatre Workshop (*Rent*) inaugurates the new season with this 1939 Eugene O'Neill play, which the playwright never intended for publication. ("Unfinished work," said the note attached to the drama. "This script to be destroyed in case of my death.") The company is using the version completed by Karl Ragnar Gierow of the Swedish Royal Dramatic Theater. $10–$28. Tues.–Sat. at 7, Sun. at 1 and 7. In previews for a 10/7 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Queen Amarantha—A romantic adventure from Charles Busch, who, happily, plays the title role. Set in a fictional kingdom of long ago, the queen, the daughter of a Napoleonic titan, inherits the throne and decides to cast all gender imperatives aside and live as a man. $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. Previews begin 10/7 for a 10/23 opening. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Quick-Change Room—A backstage drama with a post-*glasnost* twist. (Think *Slavs!* meets *Stage Door*). Alley Mills, the mom from *The Wonder Years*, stars. Directed by the beloved Orson Bean; written by Nagle Jackson. $18. Tues.–Fri. at 8, Sat. at 3 and 8,

and Sun. at 7:30. Previews begin 10/7 for a 10/12 opening. *Intar Theater, 420 W. 42nd St. (279-4200).*

Tell-Tale—It's part Poe, part *Paris Is Burning*, and all drag. Theatre Couture's summer sensation, starring the begowned Sherry Vine and the befrocked Jackie Beat, moves, in modified form, to the West Village for an open-ended run. $27.50–$32.50. Tues.–Sat. at 8, Sun. at 7. Previews begin 10/8 for a 10/15 opening. *Cherry Lane Theater, 38 Commerce St. (239-6200).*

10 Naked Men—See title. Written and directed by Ronnie Larsen, the author of *Making Porn*, which just closed after more than 500 performances. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. In previews for a 10/16 opening. *Actors' Playhouse, 100 Seventh Ave. S. (239-6200).*

Three-for-All—A confection from the founding members of Tricicle, a popular Barcelona troupe that counts Buster Keaton, Charlie Chaplin, and the brothers Marx among its influences. $35–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Opened 10/5. *Union Square Theatre, 100 E. 17th St. (307-4100) or (505-0700).*

Now Playing

About Time—Paulette Attie's tuneful preserve of poetry, American standards, and songs unsung. In addition to piano and bass accompaniment, Attie relies heavily on the tuba—an underrated and unfairly maligned instrument, in her view. $35. Wed. at 2, Thurs. and Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/12. *Kaufman Theater, 534 W. 42nd St. (239-6200).*

Always . . . Patsy Cline—It's still unclear whether this musical can weather the transplant from Nashville to New York, but it does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Off Broadway newcomer Tori Lynn Palazola stars. $40– $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Opened 6/24/97. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane (*To Wong Foo, Thanks for Everything, Julie Newmar*); alertly directed by Drama Desk Award winner Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Atwater: Fixin' to Die—The late Lee Atwater, a political strategist with an af-

Previews

Off Broadway Cares

The concept of an AIDS musical seems, on the face of it, morbid and preposterous—or like some ring-a-ding collaboration between Mel Brooks and Nathan Lane. Yet somehow, Steve Schalchlin, a singer-songwriter who was diagnosed with AIDS three years ago, and his partner, playwright Jim Brochu, have created one that isn't any of these things. They call it *The Last Session*, and most of the people who caught the show at the Currican Theatre last summer deemed it—strange as it may seem—invigorating. This week, when the musical reopens at the 47th Street Theatre for an open-ended run, it brings with it a passionate following, particularly among those living with AIDS. "It was mind-boggling," says Schalchlin, who, until discovering the miracle of protease inhibitors, was shedding pounds, gasping for air, and wearing diapers. "Doctors were bringing their patients to see it. One woman who'd been contemplating suicide phoned her boyfriend afterwards and told him she'd changed her mind." Word of the play's rejuvenative effects reached some unlikely places. Dr. Diana Williamson, the medical director of the Harlem United Community AIDS Center, brought some 60 patients to the show, and one of the inventors of Crixivan, Bruce Dorsey, turned up for a performance to witness what his drug had made possible. "It was very good for me to have my friends see it, so that they could see what I'm going through," says Henry Wallengren, who has gone to *Session* nine times, almost always with guests in tow. "This way, I don't have to say to them, 'See all this depression I'm going through? See how my medication is making me waste away?' The show says the things the public-service announcements don't." Those who have no personal connection to the subject matter may, as I did, find parts of *Session* frustrating and reductive: Among its gallery of characters, for example, is a conveniently cardboard Southern Baptist. But the show's pop-and-gospel score, combined with a wrenching, semi-autobiographical premise—a singer-songwriter, suffering from AIDS, attempts to convene a final jam session with friends before committing suicide—has more than hooked most theatergoers. "It's very easy to deride the show, because the choices and conflicts seem simple," Wallengren acknowledges. "But when you're living with AIDS, that show is anything but banal."

Jennifer Senior

Photograph by Ned Rosen.

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fection for Bo Diddley and a genius for mud warfare (remember Willie Horton?) died at the tender age of 40 in 1991. But Atwater still made his mark—not only because he played blues guitar at a 1988 inaugural ball but also because his ruthless, nihilistic approach to campaigning transformed dirty politics into an art form. In this one-man show, Bruce McIntosh plays the southern-fried legend, starting with Atwater's college years—when politics barely mattered to him—and ending with his dying days, when Atwater was riddled with not only cancer but the fear that he may have lived an ignoble life. $20–$25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 10/26. *28th Street Theatre, 120 W. 28th St. (591-0019) or (307-4100).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 10/12. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. (Simon: 3/31/97). Now starring Molly Ringwald and Bruce Davison. $25–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away last June, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . and How They Got That Way!—A modern, irreverent, and lovingly told Gaelic history by Frank McCourt, Pulitzer Prize–winning author of *Angela's Ashes*. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Mere Mortals—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. at

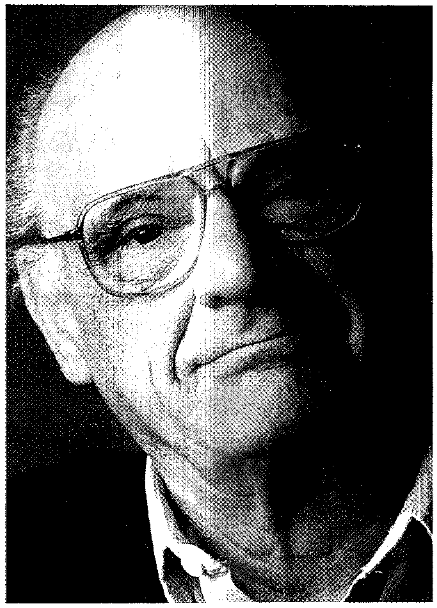
Talent
Designated Driver

It looked, for a long while, as if Molly Ringwald was never going to leave that room with Anthony Michael Hall and Ally Sheedy. It wasn't just the detention Hades of *The Breakfast Club*—it was that metaphorical hell where all Brat Pack actors have gone to rot. All this may soon change, though, when Ringwald assumes the role of Li'l Bit in *How I Learned To Drive*, Paula Vogel's stunning, award-winning memory play about a quasi-consensual relationship between an adolescent girl and her uncle by marriage. Performances begin October 7.

Photograph by Fergus Greer.

Previews
Miller Time

'The American Clock'—the Depression-era drama that flopped on Broadway in 1980, was rescued at England's Birmingham Rep, and shone, finally, at London's National Theatre in 1984—inaugurates the Signature Theatre Company's Arthur Miller season on October 7.



Photograph by Susan Johann.

2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Misalliance—This is not one of Shaw's best plays, but even at his second-best, GBS fascinates, entertains, and exercises the intellect, though this last seems to be the least of the concerns of David Warren, the director. Gradually, Shaw's ideas on the education of children crystallize, as do his views on marriage and the family, socialism, worldly success, the joys of literacy, and whatnot—a great deal of whatnot. The performances, for the most part, do their bit. With pleasant design by Derek McLane, Catherine Zuber, and Kenneth Posner, the play keeps the audience both amused and agog. (Simon: 8/18/97). Starring Brian Murray, Elizabeth Marvel, and Patricia Conolly. $45. Opened 8/7. Through 10/12. Tues.–Fri. at 7, Sat at 7:30, Wed., Sat., Sun. at 2:30. *Laura Pels-Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Plunge—Christopher Kyle, who specializes in the angst of the postgraduate searching class, comes up with an age-appropriate *Big Chill*. Presented by Playwrights Horizons; directed by Ron Lagomarsino (*The Last Night of Ballyhoo*). $37.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Tibet Does Not Exist—Don Thompson's dialectical drama, which has earned the support of Richard Gere and a well-meaning flock of celebrity activists, pits three Yale professors against an exiled Tibetan monk in a debate over hemispheric values. Presented by the Theater for Human Rights; directed by Brian Clay Luedloff. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 2. Through 10/26. *Tribeca Performing Arts Center at BMCC, 199 Chambers St. (279-4200 or 346-8510).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Off-Off Broadway

Adjoining Trances—Red Light District presents a new drama about the friendship between Carson McCullers and Tennessee Williams. Written by Randy Buck. $12. Tues.–Sat. at 8, Sun. at 3. Through 10/12. *Samuel Beckett Theatre, 410 W. 42nd St. (388-8062).*

As You Like It—Free Shakespeare! Presented by the Frog & Peach Theatre Company. Thurs.–Sat. at 7:30, Sun. at 3. Through 10/19. *Theatre at the West-Park Church, 165 W. 86th St. (946-5321).*

Burger King—A manager of a fast-food restaurant becomes unhinged. Written by Richard Maxwell. $10. Thurs.–Sat. at 10:30. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Fortinbras—A contemporary sequel to *Hamlet*. The Danish prince is caught in a Sony television set; Fortinbras frolics with Ophelia's ghost. Written by Lee Blessing. $12. Tues.–Sat. at 8, Sun. at 7. *78th St. Theatre Lab, 236 W. 78th St. (873-9050).*

Freestyle Rep.—An evening of audience-driven, improvisational mayhem by veteran shtickers. $15; Wed. and 10:30 perfs. on Fri. are free. Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10:30. *Grove Street Playhouse, 39 Grove St. (642-8202).*

Hedda Gabler—With Nora's final slam of the door still ringing in our ears, this Ibsen revival couldn't have come at a better time. The Jean Cocteau Repertory performs. $12–$29. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Hiroshima—Original music by Yoko Ono, plus some of the dissonant, highly acclaimed strains of her 1995 album *Rising*, accompany this new psalm from Theater for the New City. The play follows and interlaces the lives of twenty people who were affected by the 1945 bombing, interspersing their stories with haiku, choral odes, and blasts from two-headed drums. Written and directed by Ron Destro. $10. Thurs.–Sun. at 8. In previews for a 10/9 opening. *Theater for the New City, 155 First Ave., at 10th St. (254-1109).*

Mickey's Home—An elderly couple receives a visit from a man who claims to be writing a neighborhood history but in fact has more personal matters to settle. Joel Friedman, Sylvia Gassell, and Ron Bagden—last seen as the sweet, underappreciated host in *My Night With Reg*—star; written by Stephen Fife. $10. Thurs.–Sun. at 8. Through 10/12. *Theater for the New City, 155 First Ave., at 10th St. (254-1109).*

Salvador (Fictional Conversations)—A songless, carefully drawn alternative to Paul Simon's imminent megamusical, *The Capeman*. Fred Newman, a therapist and activist who helped free Salvador Agron from prison, wrote the script. $25. Thurs. and Fri. at 8, Sat. at 2 and 8, Sun. at 2. Through 10/26. *Castillo Theatre, 500 Greenwich St. (941-1234).*

Tracers—Long before *Platoon, Full Metal Jacket,* and *Born on the Fourth of July*, there was this cannily restrained memory play by John DiFusco and eight Vietnam veterans. The 29th Street Rep now presents a revival, with company member and Vietnam vet Leo Farley directing. "What I really like about the play is that it doesn't offer any morality stuff," he says. "It's just these guys and their stories." $15. Thurs.–Sun. at 8. 29th Street Rep., 212 W. 29th St. (465-0575).

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Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Opening
Pubby Chow

Upper West Siders nostalgic for the cozy informality of the late, lamented Phoebe's—named for a beloved golden retriever—will embrace Fred's, dedicated to the canine in co-owner Larry Johnston's life. The chicken-wings/Caesar-salad/bacon-burger fare will be as familiar as the dog-themed décor and, come winter (and some new parts), the blazing fireplace. (476 Amsterdam Avenue, at 83rd Street; 579-3076.)

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

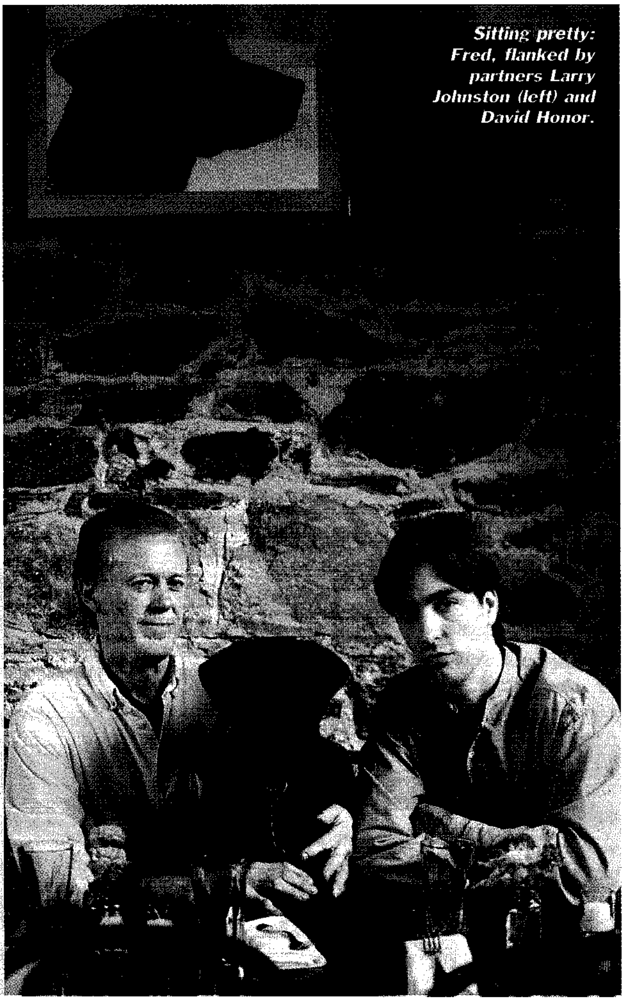
The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (431-5093). (I–M) AE, DS, MC, V.*



Sitting pretty: Fred, flanked by partners Larry Johnston (left) and David Honor.

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted to service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and shrimp-smoked-bacon-and-roasted-tomato pizza. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the

Photograph by Jason Schmidt.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (674-4140). (M) AE, DC, DS, MC, TM, V.*

Svoboda—The food at this casual East Villager is slightly Slavic and entirely eclectic, with offerings like dumplings, corn-chowder pizza, smoked-salmon blini, and something called "Siberian sushi surprise." There's also a cigar room and an extensive spirit selection. *248 E. 5th St. (387-0707). (I–M) AE, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Washington Place—The large, comfortable dining room feels vaguely colonial, with old prints on the walls and lots of dark wood, but the well-executed American menu couldn't be more modern. Standouts include maple-brushed salmon, roasted venison, and an unusually delicious cherry pie. *75 Washington Pl. (539-1776). (M) AE, MC, V.*

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American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bella Donna Bar and Grill—The third in a line of inexpensive Italian pasta parlors, this downtown branch satisfies all manner of macaroni cravings, with dishes like rigatoni Carmine, penne vodka, and capellini pescatore. Cap it off with tirami su, the house dessert. *18 E. 23rd St. (505-3678). (I–M) AE, DS, MC, TM, V.*

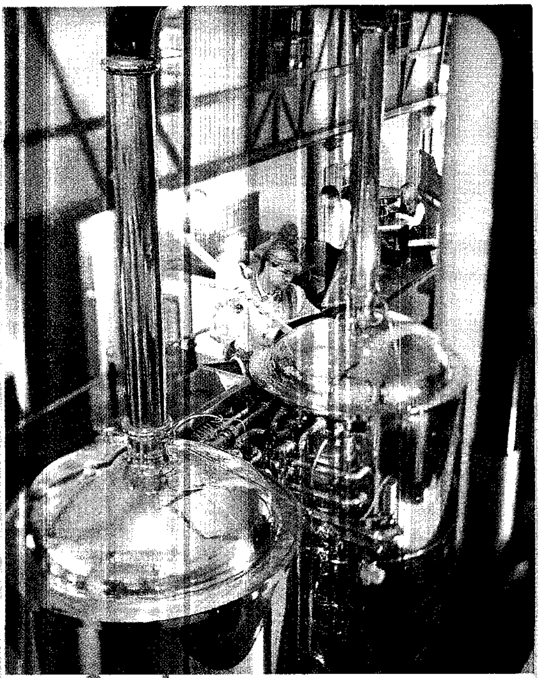
Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—This duplex restaurant, under the same ownership as Match uptown and down, offers a similarly clubby, cigar-friendly environment on the second floor, while the ground floor, done up in bordello red and gilt mirrors, is given over to a



Photograph by Kenneth Chen.

Opening

The Austro-American Empire

When Zip City Brewing Company closed this past spring, there were rumblings in the microbrewing community, questions of whether this fickle town had exhausted its interest in apricot ale and maple-cinnamon stout, not to mention its tolerance for the frat-house-goes-to-Wall Street ambience associated with places that revere beer. But the Flatiron location hasn't entirely relinquished its malted ambitions. This week, in a second attempt to exorcise the memory of the National Temperance Society, which convened here a hundred years ago, the Tap Room Brewery and Restaurant will join the burgeoning craft-beer fray (3 West 18th Street; 691-7666). If the effort seems too optimistic in light of Zip City's demise, the new ownership is unconcerned. After all, the Vienna-based Salm Brau company, which manufactures brewing equipment—and, in fact, supplied Zip City with its tanks and vats six years ago—is cooking up beer from Middle European recipes that go back at least a hundred years. "There's no one here doing what we do," says Tap Room president Toby Carlin, referring to both bottom-fermented lagers and pilsners and a sophisticated menu that interweaves beef goulash, liptauer cheese, and Wiener schnitzel with Americana like burgers and shell steak. A team of painters and metalworkers have made the transatlantic trek to ensure that the renovated space, meant to resemble the stucco-and-wood façades of Hessian architecture, conveys old-world craftsmanship without shouting *ski chalet*. And a gallery installed on the mezzanine will display the work of young, not exclusively Austrian artists. "We're not parochial people," says Carlin, standing in the center of the brewpub that's intended to launch an American chain. "We're looking global."

ROBIN RAISFELD

sophisticated modern Creole menu. Try the crayfish-and-white-bean salad or the jerk-crusted pork chop. *40 E. 20th St. (253-9088). (M) AE, DC, MC, TM, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Stock & Tankard—Those looking to unwind after a hard day at the office can find comfort in this low-key bar, which serves over fifty microbrewed beers, twenty wines by the glass, diverse martinis, and frozen drinks. The steakhouse menu includes alligator and other offbeat options. *587 Third Ave., nr. 38th St. (661-3181). (M) AE, DC, DS, MC, TM, V.*

14th–42nd Streets, West Side

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. Every Thursday and Friday night, the Peter Duchin jazz trio provides musical entertainment; baser appetites may be satisfied by the house quaff (the Waldorf martini) and a cigar menu. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the

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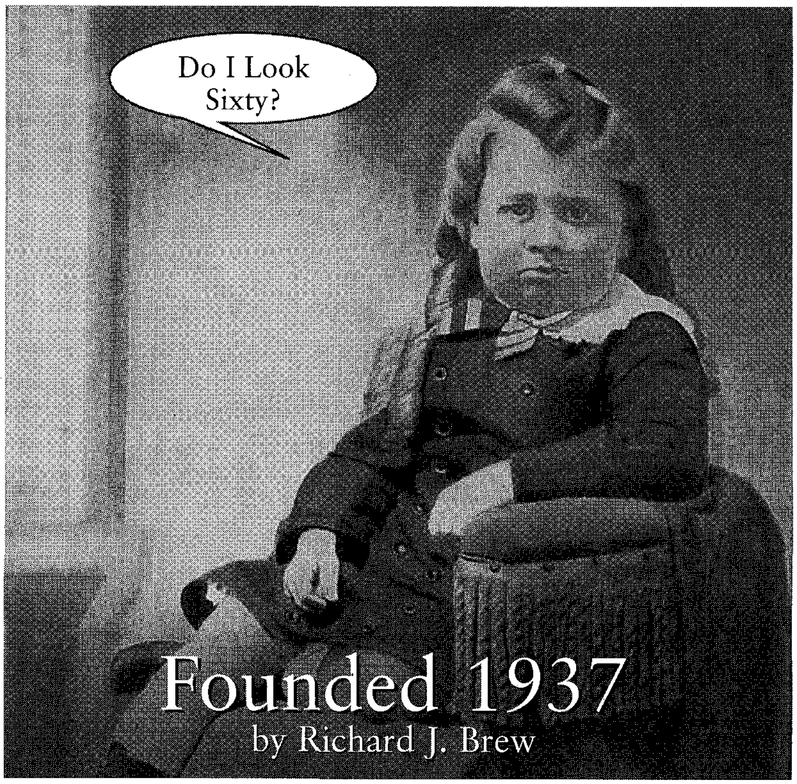
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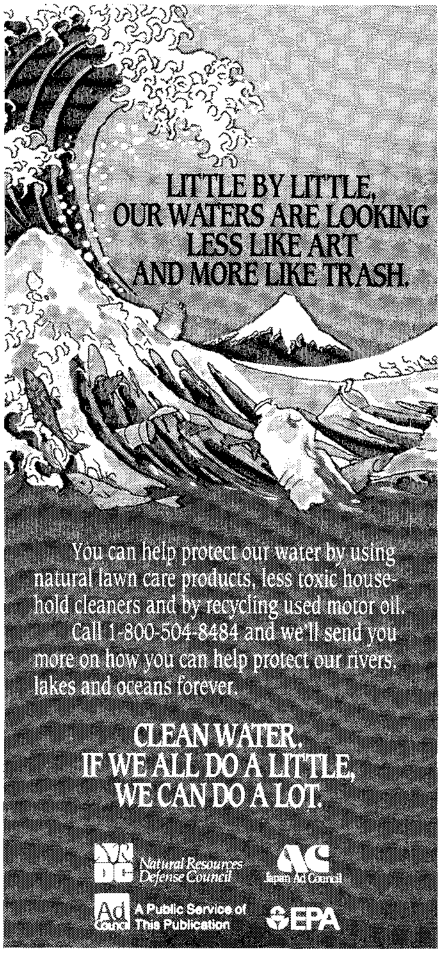
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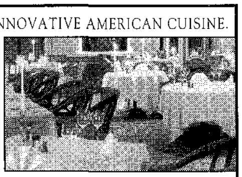
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lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cocktail Terrace at the Waldorf-Astoria—A convenient roost for a business breakfast or afternoon tea. At night, to accompany your cocktail, there's live piano music and the occasional fashion show. *301 Park Ave., at 50th St. (872-4818). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner has ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder, and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

The Town Crier—The American fare here includes standards like burgers and open-faced reuben sandwiches, and the ambience is geared toward rest and relaxation. Those not up for the relatively strenuous tasks of pool or darts may smoke cigars and watch any of the seven—count 'em—television sets. *303 E. 53rd St. (223-3157). (M) AE, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick-and-stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, TM, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

China Regency—This Chinese-Japanese hybrid is located conveniently in midtown's hotel nexus. Try any of the noodle dishes or a sampling from the sushi bar. Private-party facilities are upstairs. *850 Seventh Ave., nr. 54th St. (247-6440). (M) AE, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63*

W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.96 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from the meat loaf platter to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Crêpe de Bretagne—This midtown bistro specializes in crêpes, serving over 70 varieties, sweet and savory, plus French classics from bouillabaisse to cassoulet. *46 W. 56th St. (245-4565). (M) AE, DC, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and post-theater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

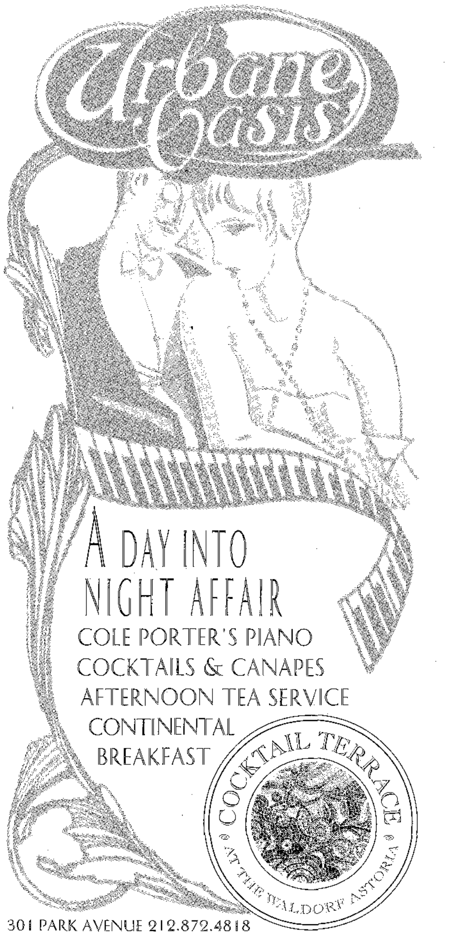
Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—Still a favorite celebration destination, this

Object of Desire
Falling Fruit

The end of summer is made a bit more bearable by the arrival of autumn's fruit pies, like tartes Tatin chock-full of caramelized apples. Sullivan Street Bakery's Jim Lahey uses Cortlands or Mutsus from upstate orchards for his buttery rendition of the Loire Valley dessert ($16, or $2 per slice), available most days throughout the season. (73 Sullivan Street; 334-9435.)

Photograph by Matthew Salacuse.



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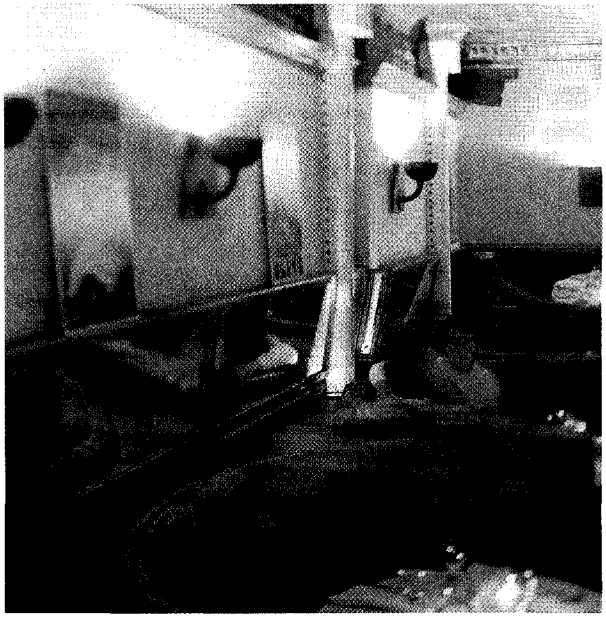
Opening Off the Bench

Mustapha "Moose" Hadg-Arab hopes the faithful clientele of his miniscule SoHo watering hole, the Red Bench, will develop an appetite and venture to his nearby new restaurant, Denizen. Chef Hans-Trevor Gossmann, whose previous employers include Le Cirque and Cellar in the Sky, incorporates French and Italian influences into an eclectic American menu, which ranges these days from spinach-ricotta-and-tomato-confit lasagna to venison tenderloin with bone-marrow-porcini dumplings. (73 Thompson Street; 226-9858.)



deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with tabbouleh in spicy lobster oil, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, TM, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat, or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

Ici—A relative newcomer among the countless Upper East Side bistros, Ici has made a name for itself with well-executed, contemporary French fare—like grilled scallops with asparagus, and Cajun red snapper—and a fashionably chic clientele. *19 E. 69th St. (794-6419). (M–E) AE, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Orienta—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken

Photographs by Kenneth Chen.

satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). (M) AE, DS, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, TM, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Empire Szechuan Gourmet—It's hard to conceive of a variety of Asian food that isn't available at this Upper West Side standby. The menu ranges from Cantonese dim sum to Japanese sushi, and the weekday lunch specials make for bargain dining. Vegetarians have a "Taste of Zen" menu all to themselves. *2574 Broadway, nr. 97th St. (663-6004). (I) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Vela—A comfortable spot on the Upper West Side for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tofu—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Leonard *continued from page 107*

buster about clandestine sex between the social classes, the predictable unwanted pregnancy, the shocking infanticide, and, finally, true love after all, in the shadow of the gallows—as if to ask what virile male *wouldn't* have wanted to ravish a dairymaid like Patsy Kensit, among churns of butter and wheels of cheese? And they did it with *Middlemarch,* turning one of our greatest novels into a black comedy of bad luck, blind pride, sexual dysfunction, hypocritical vindictiveness, sudden death, terrific furniture, and Love Gone Wrong for Dodo. Never mind Eliot's web of ironic metaphors or her meditations on reform in an unmerry England—of bread riots and collective bargaining by insurrection, of workhouses, penal colonies, and satanic mills, where a man could be hanged for poaching a rabbit and a woman for stealing a shilling's worth of shoes. We were supposed to be grateful that at least they didn't make a happy ending out of so many anxieties about social status and spiritual well-being, so much moral weather that was damp and iffy.

So why should we be surprised at an adaptation of *The Mill on the Floss* that would rather take up residence in *Wuthering Heights*? An adaptation that leaves out the novel's most magnificent passage? As a service to politics and literature, I will quote it at you anyway:

But then, good society has its claret and its velvet-carpets, its dinner-engagements six weeks deep, its opera and its faery ball-rooms; rides off its ennui on thoroughbred horses, lounges at the club, has to keep clear of crinoline vortices, gets its science done by Faraday and its religion by the superior clergy who are to be met in the best houses—how should it have time or need for belief and emphasis? But good society, floated on gossamer wings of light irony, is of very expensive production, requiring nothing less than a wide and arduous national life condensed in unfragrant deafening factories, cramping itself in mines, sweating at furnaces, grinding, hammering, weaving under more or less oppression of carbonic acid—or else, spread over sheepwalks and scattered in lonely houses and huts on the clayey or chalky-cornlands where the rainy days look dreary. This wide national life is based entirely on emphasis—the emphasis of want, which urges it into all the activities necessary for the maintenance of good society and light irony—it spends its heavy years often in a chill, uncarpeted fashion amidst family discord unsoftened by long corridors.

And now I must go hide in a mad attic somewhere to reread *Jane Eyre* before A&E's upcoming production . . . ■

nightlife

Baca...Roney...McClinton

Concerts

Susana Baca—As dogged a student of her Afro-Peruvian heritage as she is a talented composer in her own right, Baca steers a mercifully intelligent course between pop-friendly sounds and authentic, indigenous ones. Basically, she makes smoky, lilting, romantic world music that's free of all the bland clichés usually found in the genre. The show is the first of three weekly concerts by performers signed to David Byrne's world-music label, Luaka Bop. 10/9 at 7:30 P.M. *Tishman Auditorium, the New School, 66 W. 12th St. (229-5353). $16.*

Munir Bachir—The world-champion, trad-Iraqi oud player. 10/11 at 8 P.M. *Symphony Space, Broadway at 95th St. (864-5400). $25.*

Sidney Bechet: A Centennial Celebration—Bechet's clarinet playing during the Southern Syncopated Orchestra's 1919 European tour helped ignite the lasting French passion for jazz. Now, nearly 80 years on, the New York jazz Establishment gives him his due on what would have been his 100th birthday (give or take—the day itself was back in May). The 57th Street gang gets a jump on the competition to fête the hot-jazz pioneer: Under the humble yet virtuosic leadership of trumpeter Jon Faddis, the Carnegie Hill Jazz Band plays new arrangements, by Randy Sandke and Bob Wilber, of the oldest of old-school jazz. (Lincoln Center's Bechet bash doesn't get under way until November.) 10/9 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $18–$55.*

Mark Dresser and Peter Zummo—A night of deep sounds—literally and figuratively—from the deftly brilliant bassist (Dresser) and trombonist. 10/9 at 8 P.M. *Merkin Hall, 129 W. 67th St. (501-3330). $10.*

Sarah McLachlan—You may think this summer's all-female, mostly folkie Lilith Fair tour opened commercial doors for women in rock; conversely, its small army of bleating confessionalists may have further stultified America's already moribund music scene. No matter what your opinion on the larger significance of Lilith Fair, though, there's one effect that's beyond debate: It gave organizer and star Sarah McLachlan's hitherto unremarkable career a major shot in the arm, making the Canadian folkie an overnight rock star. With acoustic-strumming Billie Holiday–manqué Madeleine Peyroux. 10/14–10/15 at 8 P.M. *The Theatre at Madison Square Garden, 4 Pennsylvania Plaza, near 32nd St. and Eighth Ave. (307-7171). $35.*

"A Swell Party: The Cole Porter Songbook"—From "It's De-Lovely" to "From This Moment On," star Melba Moore (flanked by twin pianos and three fellow singers) works her way through nearly 40 Porter classics. "Begin the Beguine," "Let's Do It," "I Get a Kick Out of You"—the list goes on. With her rich, clear alto, Moore is the perfect guide through this massive, witty, and sophisticated collection. 10/9–10/12 at 8 P.M. *The Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 65th St. (772-4448). $25–$40.*

Oasis—*Be Here Now*, beckons the title of the Manchester quintet's latest slab of mid-tempo rock epics. Apparently, you'd better be here (er, there) while the being's good: Other than a couple of TV appearances, the band's scheduled no other U.S. dates in support of the album. Not unlike their idols in melody-writing, the Beatles, who withdrew from live performance at a certain (albeit further advanced) point in their career. 10/7–10/8 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 313 W. 34th St. (307-7171). Sold out.*

Grady Tate—Whether pounding out funky beats as organist Jimmy Smith's drummer, getting experimental with Roland Kirk, or offering wisdom-nuggets of the seventies as the voice behind *Schoolhouse Rock* classics like "Naughty Nine," Tate's remained one of the warmest, most engaging presences in jazz. For this gig, he leads a trio (with Bill Charlap on piano and Chip Jackson on bass), and occasionally cedes traps duties to Akira Pana, the better to serenade us. 10/7 at 8 P.M. *Scratch, 150 Spring St. (334-2338). $10.*

Luther Vandross—The silken-voiced purveyor of boudoir soul presides over an arena-size makeout-fest. With Vanessa Williams. 10/8 at 7:30 P.M. *Madison Square Garden (307-7171). $35–$65.*

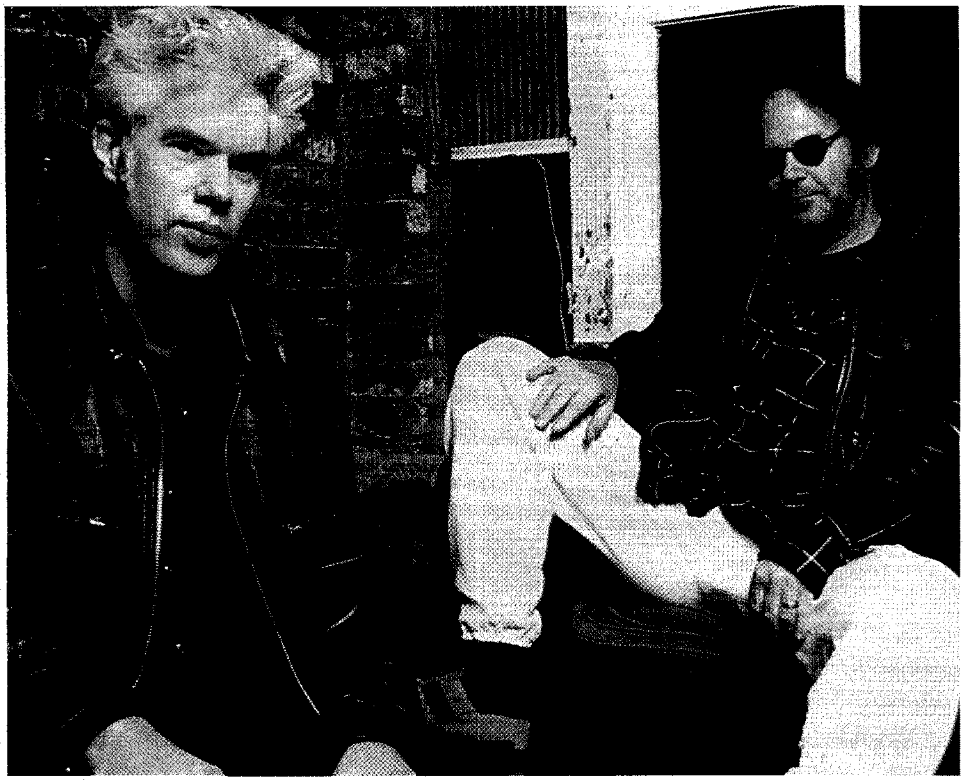
Steve Winwood—From "Gimme Some Lovin' " to "Higher Love," the ex–Traffic star has been responsible for some of the most compelling light soul of the past 30 years. If Winwood is as smart as his track record indicates he is, this gig will concentrate on hits of yesteryear rather than plug his lackluster new album, *Junction Seven*. 10/7 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 10/7: Australian transplant Richard Davies has written some of this decade's most affecting, quirky, and hummable pop tunes—though from listening to pop radio you'd never know he existed. In his early bands, the Moles and Cardinal, Davies constructed lush orchestral numbers that verged on the surreal. As a solo performer, he's stripped down his sound significantly, playing songs on acoustic guitar with minimal backing, with equally startling results. Lately he's been sneak-previewing his next album, and tunes like "Main Street Electrical Parade" promise equally to satisfy old fans and to win over newcomers. 10/10: Idle. 10/12: Hamell on Trial. *95 Stanton St. (358-1633). $.*

On Screen
Horse Trading

In 1995, Neil Young and Crazy Horse scored *Dead Man* for Jim Jarmusch (left). Now the director returns the favor by putting the craggy Canuck in front of the camera. As a great rock-and-roll documentary should, *Year of the Horse* mingles recent, barn-burning concert sequences with illuminating historical footage and interviews with bandmembers, fans, and the star's even craggier dad. Opens October 8 at the Angelika Film Center (18 West Houston Street; 995-2000).



Photograph by Mike Hashimoto/October Films.

Talent

True Grit

"The roots of R&B and country are exactly the same," says Delbert McClinton. "I could play you a Jimmy Reed song, switch to Hank Williams for the second verse, and nothing would change; it'd sound like one song." McClinton's new album, *One of the Fortunate Few* (the thirteenth in his 40-year career) demonstrates that principle perfectly. The aching "You Were Never Mine" packs all the plainspoken soul wallop of Al Green's early-seventies ballads; the thin line of a slide guitar lurking behind the third verse is the song's only hint of McClinton's penchant for twanginess. Meanwhile, the uptempo numbers (which make up the bulk of the disc) oscillate between blues-rock intensity and honky-tonk stomp. Familiar material, to be sure; it's McClinton's deft touch in fusing it all together that makes *Fortunate Few* so rare by the hypercommercial standards of contemporary country and R&B. The disc's list of guest performers—a roster of veteran musicians and singers that includes B. B. King, Mavis Staples, and Patty Loveless—doesn't hurt its integrity, either. But McClinton is no stranger to legendary collaborations. Touring Britain in 1962 as Bruce Channel's harmonica player, McClinton played a few dates where the Beatles were the opening act. At the time—months before "Love Me Do" was released—"there weren't that many guys playing harmonica," he recalls. "Especially in England. I'd shown quite a few of the guys from our opening bands some licks. When the Beatles were opening, John and I hung out pretty hard. And now it's chiseled in stone that I taught John Lennon to play harmonica." At Tramps, October 9, McClinton shows a new generation how it's done. ETHAN SMITH

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/8: Once Blue; the Kennedys. 10/10: Pieces of a Dream. 10/15: Little Isidore & the Inquisitors; the VooDudes. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 10/8: Kevin Salem. 10/9: The Wrens; Mary Jane. 10/10: The Promise Ring. 10/11: James Chance. 10/12: Karp. *169 Ave. A, at 11th St. (420-8392). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's, uh, cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 10/7: The Dictators, New York's punk-metal institution—still raging on after two decades. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 10/9: Soultronix; Aerial M (a side project of Chicago's excellent techno-atmospherics outfit Tortoise); Trousers. 10/11: Commander Tom; We; Plexus; Bizz O.D.; Orange Street; Skinnerbox. 10/13: Oibet; I Sound; D.J. B.L.T.; Flux Information Sciences; Pretty. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring veterans of MTV's *The State* and other cutups. 10/7: Jenifer Jackson; Ivy Markaity; Heather Eatman. 10/8: Matthew Ryan. 10/10: Last of the International Playboys; Elvis Sinatra. 10/11: "Lost Vegas Burlesque." Temptress Toby & the Denizens of Desire; Bonnie Dunn; Honey Hollow. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 10/7–10/8: Son Volt; Apples in Stereo. 10/9: God Street Wine. 10/11: The Jayhawks. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 10/7: Erstwhile MTV sideman Colin Quinn. 10/11: Bardo Pond. *74 Leonard St. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. 10/8: The Jimmy Vivino Band. 10/9: Rod Piazza & the Mighty Flyers. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 10/7: Robert Mirabal; Bill Kirchen. 10/8: Continental Drifters; Steve Wynn; Baby Steps. 10/9–10/10: Letters to Cleo, whose hard-hitting new disc, *Go!*, recasts the band as a significantly more capable group than their previous, slightly fluffy efforts indicated. 10/11: The Schramms; Kevin Salem. 10/13–10/14: With only two guys in the band, Local H creates all the looming sonic density and melodic undercurrents of Nirvana or Pearl Jam. Whether that makes them crypto-metallists or just a darn-well talented pair is still an open question. With Figdish and Triplefastaction. *217 E. Houston St. (260-4700).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 10/7: Culture, featuring Joseph Hill. 10/8: The Klezmatics headline S.O.B.'s newest ethnic-themed party, "Rhythm & Jews." 10/10: Zin. 10/11: Juliana Aquino. 10/13: Manny Oquendo y Libre. 10/13: The Abyssinians; the Ark Band. 10/15: Highly Rai. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear, after which the next generation of swingers takes over, from midnight till 4 A.M. 10/10: The Flying Neutrinos. 10/11: Last of the International Playboys. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 10/8: Sister Hazel; Ominous Seapods. 10/9: Delbert McClinton (see box, page 137). 10/10: Al DiMeola Project. 10/11: Paul Rodgers, late of Free, Bad Company, and the Firm and now a solo artist, fresh from the release of his new album, *Now*. 10/13: Brad; Headswim. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is "Fastbreak," and jungle-techno-hip-hop-"Kung-fu breakbeat" extravaganza. 10/8: Baby Alive; Poets & Slaves. 10/9: *Relix*, the obsessive and thorough Grateful Dead magazine, celebrates its twenty-fifth anniversary with Juggling Suns and Toni Brown. 10/10: Scofflaws; Crescent City Maulers. 10/11: Yolk. 10/12: Blue Meanies. 10/13: Brooklyn Funk Essentials; Abstract Truth. 10/14: Illuminati. 10/15: Native; Groovelilly. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 10/7–10/8: Rodeanna Vitro. 10/9–10/11: Wallace Roney is *not* Miles Davis. He wants you to know that. And it's true: The younger trumpeter has taken his music to rhythmic and harmonic territory well beyond that of his mentor and role model. On the other hand, Roney's thin, metallic long lines and compressed, clipped staccato fast passages do bear an uncanny resemblance to Davis's. Roney's new album, *Village*, pushes both tendencies even further, adding some *Bitches Brew*–esque electric piano to his satisfyingly complex compositions. 10/12: Jane Bunnett. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 10/7–10/12: The great, funky, hard-swinging pianist Les McCann leads a sextet; Gene Harris Quartet. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 10/7–10/12: The blazingly talented Cuban pianist Gonzalo Rubalcaba. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

"Jazz at Noon"—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its 33rd season, with the usual high-caliber house band. 10/10: Al Grey.

Photograph by Matt Barnes.

Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional linoleum-tile décor any more inviting than your average mass feed trough, the concept *is* fairly happening. 10/10: Andrew Cyrille and Carlos Ward. *11 W. 53rd St. (708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Wednesdays, it's the Sam Yahel Organ Quartet. 10/9: Fabop Morgeria Sextet. 10/10–10/11: Michael Weiss Sextet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 10/7–10/12: The French Connection. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 10/7–10/12: Skip Wilkins & Jill Allen. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 10/7–10/12: Charles McPherson Quartet. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 10/6–10/11: Bill Mays and Cecil McBee. *126 W. 13th St. (924-5182).*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show, Caroline's hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 10/9–10/12: Dave Chappelle. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Wednesday night's "This Is Not a Test" broadcasts live on the Web. Ill-advised as it sounds, this marriage of high tech and high jinks is novel, fresh, and entertaining—thanks in large degree to its ratio of cost (free) to talent (Janeane Garofalo, Conan O'Brien, Jon Stewart). Thursdays, "The Loft Show" features a rotating cast of fresh-faced young comics; on Fridays, "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor rock. 10/10: Greg Fitzsimmons; Tom Shillue; Marc Maron; Chris Coccia; Todd Barry. 10/11: Mike Royce; Patrice O'Neal; Todd Barry; Greg Fitzsimmons. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 10/6–10/12: Mitch Fatel; Gregg Rogell; Greer Barnes; Ian Bagg; William Stephenson; Wanda Sykes-Hall. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 10/6–10/12: Matt Burke; Richie Byrne; Quentin Heggs. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. 10/10–10/11: Louis C.K.; John Bush; Mitch Fatel; Greg Giraldo. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 10/10–10/11: Sunda Croonquist; William Stephenson; Tom Hertz; Paul Mercurio. Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Only a couple of round tables, and no viciousness, in the Oak Room—just a classy performance space so intimate, you can reach out and touch the performers. 10/8: Charles Cermele and Naomi Kukoff. 10/9: Anne Roberts. 10/12: Julie Halston and Marilyn Volpe. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, ext. 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Peter Mintun plays Tues.–Sat. 9:30 P.M.–1:30 A.M., through 10/15. P.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Barbara Cook's mien may be that of the brassy blonde matriarch, but her voice is something else: warm, crystalline, downright angelic. Forty-one years after debuting the role of Marian the Librarian in *The Music Man,* Cook inevitably inspires the epithet *unsinkable*—especially singing *Damn Yankees*'s "Heart." But she'll just as likely rend hearts asunder with a song like *Fiorello*'s "Tomorrow," especially when she gives it a showstopping, stripped-down treatment. Both moments are offered in Cook's latest show, "Hail Prince," an unusual tribute that fêtes director Hal Prince rather than a single songwriter, and so lets Cook cover a wide range of material—from Sondheim to Webber to Bernstein—all culled from the Broadway giant's productions. She sings with her longtime accompanist Wally Harper. Through 10/11. Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. Tues.–Sat. at 8:45 and 10:45 P.M. $50; no minimum. *Carlyle Hotel, 35 E. 76th St. (744-1600).*

Cafe Pierre—Singer-pianist Kathleen Landis. $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Through 10/11: Singer, actress and "The Rose" author Amanda McBroom blends jazz crooning and country-pop twanging, as she tackles Kern, Carmichael, King (that's Carole), and others. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; seating for dinner is at 6:30 P.M. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Thursdays: The Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem All-Stars. Wednesdays, New Orleans clarinetist Rick Hardeman leads his quartet. Tuesdays, the Ed Swanston Trio. Saturdays, the Joe Traina Quintet, featuring Natalie English. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

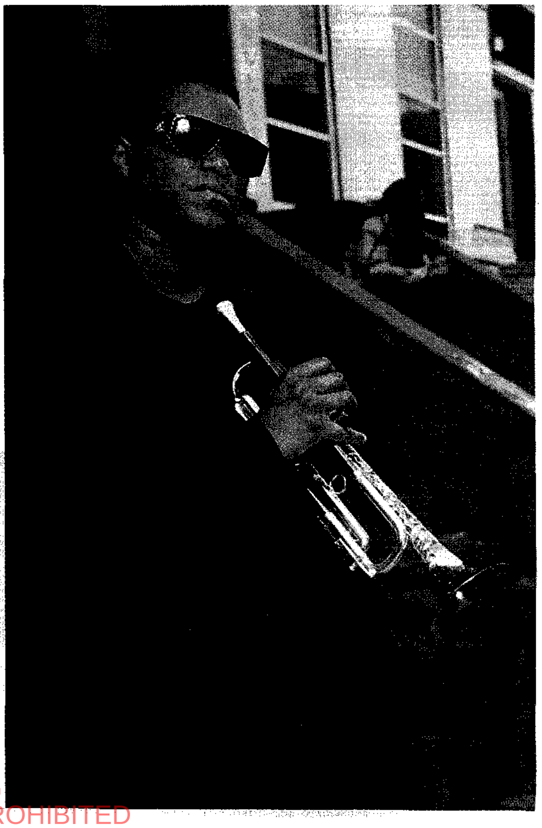
Bars

Cheetah—The self-proclaimed "fastest club in the world" offers an impressive selection of drinks, smokes, and food at even more impressive prices. Twenty-five-dollar glasses of Scotch? Check. Macanudos? Check. Chocolate soufflés served till 4 A.M.? You get the idea. Thursdays nights are another story, though: The gay hip-hop party "Phab" takes over, transforming the borderline-camp environs into a full-on parade of queer-nation break-beat aficionados. Give it up *and* turn it loose! *12 W. 21st St. (206-7770).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Talent Village Voice

On the heels of his new, African-tinged 'Village,' Wallace Roney offers three nights of Miles Davis–inspired sonic layerings. Added bonus: Geri Allen, who's one of the smartest pianists of her generation (and happens to be Roney's wife), joins his quintet at Birdland, October 9–11.



Photograph by Jeffrey Hanson Scales.

in concert

The Chicago Symphony and Yo-Yo Ma at Carnegie

Classical Music

Tuesday, October 7

Chicago Symphony—Performs Boulez, Mozart, and Tchaikovsky; Daniel Barenboim, conductor, and Yo-Yo Ma, soloist. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $20–$85.*

Chaticleer—This twelve-man a cappella choir performs Gregorian chants, world folk music and gospel in an AIDS benefit concert. *St. John's Cathedral, 1047 Amsterdam Ave. at 112th St. (662-2133), at 8; $15–$200.*

Wednesday, October 8

New York Philharmonic—Performs Franck's *Psyché*; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $20–$75.*

Thursday, October 9

Drew Minter, Countertenor—Performs late Renaissance and early Baroque music. *Church of St. Luke's in the Fields, 487 Hudson St. (633-2167), at 8; $15.*

Slava Grigoryan, Guitar—Performs Spanish music, including works by Piazzolla, Turina, and Albeniz. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave. (247-7800); at 8; $15.*

Bargemusic—Trio performances of Dohnanyi and Mozart. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

New York Philharmonic—See 10/8.

Friday, October 10

New York Philharmonic—See 10/8, at 11.

Sunday, October 12

David Daniels, Countertenor—Performs songs by Beethoven, Caldara, and Lotti. *Alice Tully Hall, Lincoln Center (875-7500), at 3; $35.*

Rajul Parekh, Soprano—Performs Mozart, Britten, and Villa-Lobos. *Christ and St. Stephen's Church, 119 W. 69th St. (800-215-9907), at 7; $15.*

Bargemusic—See 10/9, at 2.

Opera

Metropolitan Opera—Performs Puccini's *Turandot*, 10/7 at 7:30 and 10/11 at 8:30; Massenet's *Manon*, with Renee Fleming, 10/8 and 10/11 at 8; Bizet's *Carmen*, with Denyce Graves and Plácido Domingo, 10/9 at 7:30; Strauss's *Ariadne auf Naxos*, with Deborah Voight, 10/10 and 10/13 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $24–$200.*

New York City Opera—Performs Rossini's *L'italiana in Algeri*, 10/7 at 7:30; Mozart's *The Magic Flute*, 10/8 at 7:30 and 10/12 at 1:30; and Gluck's *Iphigenie en Tauride*, 10/9 at 7:30. *New York State Theater, 20 Lincoln Center (870-5570); $20–$85.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Previews

Settling the Score

"I've steered clear of the Greeks my entire little career here," says Cherry Jones, who took home a Tony for her recent Broadway performance in *The Heiress.* "I've often had trouble with Greek literature because of the hysterical nature of most of the women. Subtlety is what interests me. Greek drama lacks subtlety." Yet here she is, on the eve of her New York Philharmonic debut as the narrator-heroine of *Psyché,* the mortal whose beauty stings Venus with jealous rage and ensnares the god of love himself. Jones admits she's scared. "But how can you pass on a chance to stand up with the Philharmonic and feel the music in every fiber of your being?"

Toscanini fans may recall César Franck's voluptuous *fin de siècle* "symphonic poem" from the excerpt *Psyché et Eros.* But Franck's complete score—roughly an hour of music, including three sections with chorus—has been greatly neglected for ages. Since discovering *Psyché* on an obscure LP several years back, Philharmonic music director Kurt Masur has been waging a crusade to snatch the piece back from oblivion. In the process, he has even located its choral parts, which printed scores had simply left out.

But are contemporary audiences ready for the complete *Psyché*? "The music is colorful and beautiful," Masur observes, "but unless you can follow the story, it might be a bit boring—Greek mythology is not part of general education as it was in Franck's time." So Masur added a narrator, who sets up the plot, then merges with the character of Psyche. In search of a script, the Philharmonic put out a call to playwright John Guare, who turned out highly literary, somewhat fustian paraphrases of the choral sections. "Those parts are only meant to be read, not performed," he explains. Psyche's new text, though, is in a far more conversational tone. "Straightforward and accessible," Jones hastens to confirm. "Here's a Greek I can wrap my heart and soul around." MATTHEW GUREWITSCH

Dance

Pina Bausch—Performs *Der Fensterputzer,* a new work by the head of the Tanztheater Wuppertal, 10/7–10/11 at 7:30. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100); $20–$50.*

Forever Tango—The Argentine form interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Jubliation!—Performs new works fusing traditional African dance with modern, jazz, and ballet forms, 10/11 at 7:30, and 10/12 at 3, with an accompaniment by Roberta Flack. *Aaron Davis Hall, 138 Convent Ave., at 133rd St. (650-7148); $30–$40.*

Tharp!—Twyla's new company performs four works new to New York, 10/8–10/12 at 8, and 10/11 at 3. *City Center, 131 W. 55th St. (581-1212); $25–$45.*

Ballet Hispanico—Performs new dances by Ann Reinking and Maria Rovira, 10/11 at 2 and 7:30. *Main Theater, Hostos Community College, 450 Grand Concourse, Bronx (718-518-4455); $12-$17.*

NuMillenniuMusicaDanz—Performs two orchestral ballets, 10/7 at 8. *Manhattan School of Music, 120 Claremont Ave. (749-2802); $10.*

Photograph by Stephanie Berger.

the mix

Heart & Soul...High Spirits

John Leonard's Television Notes

Gene Roddenberry's Earth: Final Conflict—(Fridays, 9 to 10 P.M.; WPIX) brings back *Star Trek*'s creator from the dead for a new series he conceived before he got distracted by all those spin-offs of the *Enterprise*, this one set early in the new millennium and involving aliens, called "companions," whose superior technology may be fattening us up for an ulterior purpose. It's up to undercover cop Kevin Kilner to figure out what that purpose is, even as he also has his doubts about the resistance movement embodied in the likes of Lisa Howard and David Hemblen. And this is in spite of the Cyberviral Implant that supercharges his I.Q. while messing with his "motivational imperative." Nice special effects here, with spider craft, virtual glass, and alien life-forms like tanked Sigourney Weavers who relax into decanted-crystal points of light. It's better than *V* and worse than *VR.5*.

Dellaventura—(Tuesdays, 10 to 11 P.M.; CBS) stars Danny Aiello as a slow-motion, weary, and wearisome ex-cop private eye who takes on seemingly hopeless cases and causes just like *The Equalizer*. All that's missing is the writing, and the acting, and the directing. That Rudy Giuliani should have shown up for a cameo in the first episode is a sure sign of meretriciousness.

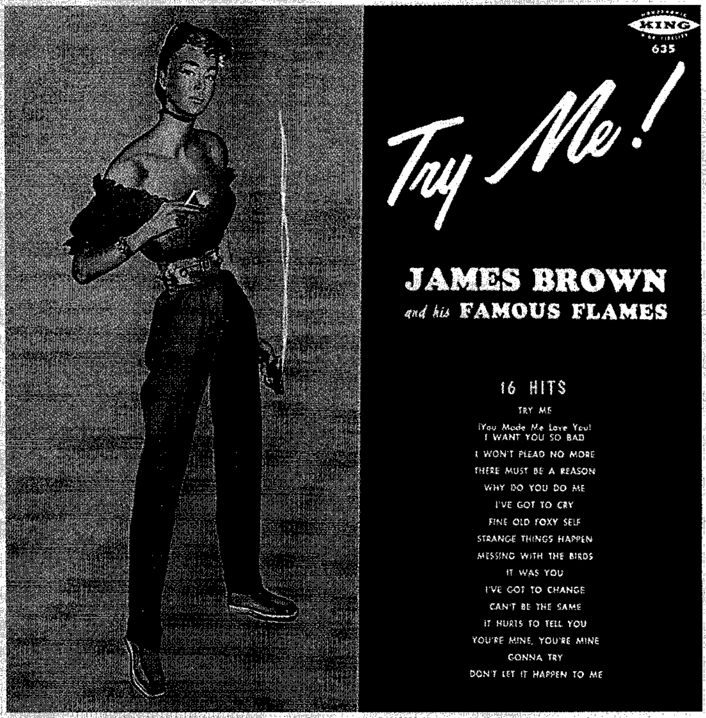
Hetty Wainthropp Investigates—(Thursdays, 10/9 through 10/30; Channel 13) is a game try by the *Mystery!* anthology series to find a substitute for Miss Marple now that Joan Hickson is sadly gone. Patricia Routledge stars as a sixtysomething housewife who'd rather solve local crimes with native cunning and her nosy gift of working-class gab than submit to durance vile as a clerk in the post office. In the three agreeable episodes I've seen, she ferrets out a chemical company cover-up in the course of tracking down a pension fraud, exposes a corrupt policeman who is terrorizing the deaf-mute witness to a rough-sex killing, and unmasks the genuine culprit and the real reasons for a series of arsons, all with the sterling help of her insouciant 17-year-old sidekick Dominic Monaghan. Incidentally, the England we see here in passing has many homeless, for whom Thatcherism was not so hot.

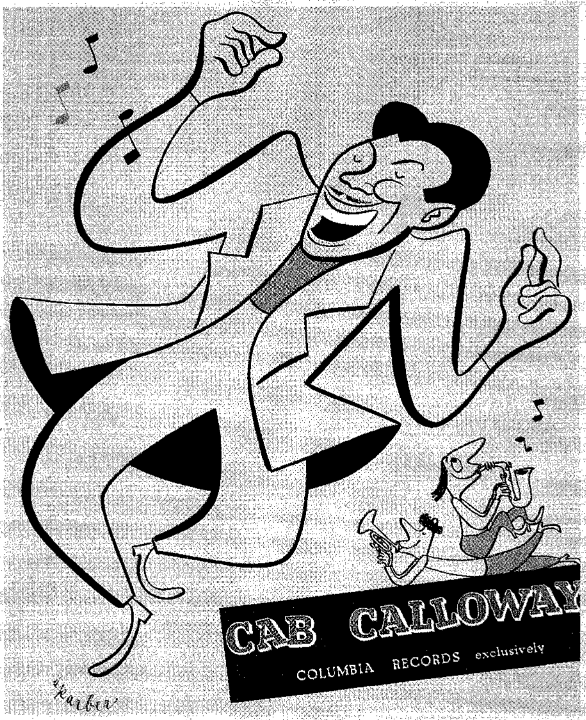
First Time—(10/11; 9 to 10 P.M.; Nickelodeon) uses Jackie Robinson's debut as a Brooklyn Dodger in 1947 to inspire a young black kid (Robert Ri'chard) who has decided he will never have a chance at the major leagues. His father is less helpful—"You and I don't make the rules"—than the janitor in his apartment house (John Amos), who wears a Kansas City Monarchs baseball cap and is a buddy of Jackie's. Vanessa Bell Calloway is also in the cast, and Shaquille O'Neal shows up as usual in this installment of Nickelodeon's *Sports Theater* to comment on the dramatic action, e.g.: "Jackie's dream had no color but one size—large."

Mother Goose: A Rappin' and Rhymin' Special—(10/12; 7 to 7:35 P.M.; HBO) rewrites the fairy tales to make funny as well as animated, with the voices of

In Print
Art and Soul

Don't buy Bob Merlis and Davin Seay's 'Heart and Soul: A Celebration of Black Music Style in America, 1930–1975' expecting a brilliant read (though there are some juicy revelations: Who knew that Arthur Conley, the soul singer who hit big in 1967 with "Sweet Soul Music," left the biz to start a new life as a woman?). No, what will keep you flipping pages are the hundreds of striking, often beautiful color reproductions of album-cover art, 45 labels, movie lobby cards, and other ephemera from the pre-hip-hop world of black American music. (Stewart, Tabori & Chang; $40.)


KING
635
Try Me!
JAMES BROWN
and his FAMOUS FLAMES
16 HITS
TRY ME
(You Made Me Love You)
I WANT YOU SO BAD
I WON'T PLEAD NO MORE
THERE MUST BE A REASON
WHY DO YOU DO ME
I'VE GOT TO CRY
FINE OLD FOXY SELF
STRANGE THINGS HAPPEN
MESSING WITH THE BIRDS
IT WAS YOU
I'VE GOT TO CHANGE
CAN'T BE THE SAME
IT HURTS TO TELL YOU
YOU'RE MINE, YOU'RE MINE
GONNA TRY
DON'T LET IT HAPPEN TO ME


CAB CALLOWAY
COLUMBIA RECORDS exclusively
Karber

Whoopi Goldberg, Denzel Washington, Nell Carter, Jimmy Smits, and Salt-N-Pepa, not to mention Steven Wright as the Bogey Man and Regis Philbin and Kathie Lee Gifford as some sort of curse.

Blast Masters: The Science of Explosion—(10/12; 8 to 11 P.M.; The Learning Channel) celebrates boom-boom, from air bags to fireworks to mining to the Panama Canal to nuclear warheads to the Big Bang, with pretty pictures of orange balls and mushroom clouds, computer simulations of killer asteroids, and a lot of quality time spent in the desert on test ranges with lunatic engineers. It's like a Hollywood action flick without even the pretense of narrative.

Little Warriors—(10/12; 9 to 10 P.M.; TBS) sends Lauren Hutton off to Kenya with her young godchild and his best friend to meet warthogs, gazelles, lions, zebras, hippos, baboons, and Maasai warriors who prance up a Darkest Hollywood Africa storm. If not intended to be campy, it must be intended to be feel-good, and in either case it's condescending and insulting.

Final Descent—(10/12; 9 to 11 P.M.; CBS) brings back Robert Urich, looking hale and hardy after his chemo, as the heroic pilot of a jumbo jet that can only ascend after it is sideswiped by a prop plane taking off on the wrong runaway. How Urich gets the nose of the plane and then the plane itself to the ground, along with about 300 passengers that fortuitously include some hard hats, is genuinely ingenious. Of course, on the ground at last, he will not fail to ask his co-pilot (Annette O'Toole) to marry him, but you can't expect the writers to be clever about everything.

Every 9 Seconds—(10/12; 9 to 11 P.M.; NBC) is another standard TV movie about domestic violence, in which journalist Amy Pietz not only talks on a crisis hotline to Gail O'Grady, who intends to shoot her abusive ex-husband when he comes by on parole, and to Emily Hampshire, a troubled teen who knows she's headed for danger with her furious boyfriend (Scott Speedman), but also takes out after them to fix the wounded world herself and discover the truth about her own father. First-rate performances, especially by a scary Christopher Meloni.

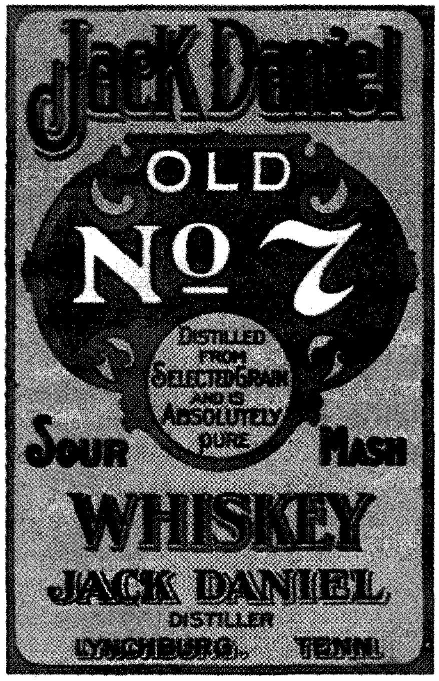
Unwed Father—(10/12; 9 to 11 P.M.; ABC) asks us to care about feckless young people (Nicholle Tom and Brian Austin Green) and their indifferently depraved parents (Isabella Hoffman and Alan Rachins), all of whom treat the surprise child of a one-night stand as a sort of beach ball or bean bag to be heaved at somebody else whenever it suits their sniveling convenience, which convenience they are forever consulting as if they were cell phones instead of members of any human family I've ever known. At least, at the end, joint custody doesn't mean romance.

Stephen Hawking's Universe—(Mondays, 10/13 through 11/17; 9 to 10 P.M.; Channel 13) is a six-part series on what we think we know now about cosmology, from the point of view of the wheelchair-bound British mathematician who wrote the best-selling and unread *A Brief History of Time* and who talks to us through his eerie computer squawk box about the Big Bang and where it's headed, the explosive process of matter into energy and back again, "dark matter" and black holes and "the theory of everything." We have been here before on public television, with Carl Sagan, among others. But the mind expands, too, from the Sumerians to Pythagoras to Newton to Einstein to E.T.

The Hired Heart—(10/13; 9 to 11 P.M.; Lifetime) lets us look at the always-wonderful Penelope Ann Miller as she pretends to be a widow doctor in the boondocks whose meddling father-in-law, Barry Corbin, hassles her into hiring a date (Brett Cullen) for the Sweetwater Bicentennial Celebration, after which there are many misunderstandings, a lot of piano playing, some true-blue love, and a wild bull, plus Graham Greene as the comical Native American. Penelope is worth it.

Radio Highlights

New York & Company—Weekdays at noon. 10/6: John Updike on *Toward the End of Time*; Doris Lessing talks about *Walking in the Shade;* Timothy Garton Ash discusses *The File.* 10/7: Michael Beschloss on *Taking Charge* of the Johnson White House tapes; Jackie Lyden on *Daughter of the Queen of Sheba.* 10/8: Sandra Sing Loh and her book *If You Lived Here, You'd Be Home by Now*; grammarian Dr. Alan Cooper. 10/9: *National Review* senior editor Rick Brookhiser; Jorge Castaneda on his biography of Che Guevara, *Compañero.* 10/10: The *Gurus of How-To* Al and Larry Lubell. WNYC, 93.9 FM.



City Folk—Weekdays beginning at 6 A.M. 10/7: *Goin' Places: Brazil,* from folk to samba, bossa nova to tropicalismo, the music of Caetano Velosa, Gilberto Gil, Marisa Monte, Gal Costa, Maria Bethania, and more. 10/14: Greil Marcus is our guide to Harry Smith's landmark, 1952 *Anthology of American Folk Music.* WFUV, 90.7 FM.

Mountain Stage—10/10 at 2 P.M., 10/12 at 6 P.M.: Live Performance Radio presents Paula Cole, Wild Colonials, Cracker, Connells, and Jackopierce. WFUV, 90.7 FM.

Casper Citron—10/11 at 10 P.M.: Sebastian Junger, author of *The Perfect Storm: A True Story of Men Against the Sea,* speaks with world traveler Eric Seiff about a tempest that swallowed a sword-fishing boat in 1991; Kristen Nelson Tinker, Ricky Nelson's widow, talks about her autobiography, *Out of My Mind;* Christine Andreas on her return to Broadway in *The Scarlet Pimpernel;* Irvina Lew, author of *In and Around New York,* tells us where to go for a romantic weekend. WOR, 710 AM.

The Written Word

John Leguizamo—10/6 at 7 P.M.: The award-winning actor will discuss and sign his new book, *Freak: A Semi-Demi-Quasi-Pseudo Autobiography.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Douglas Crase and Trevor Winkfield—10/6 at 7:30 P.M.: A reading at KGB, 85 E. 4th St. (505-3360).

Eli Wallach and Anne Jackson—10/6 at 7:30 P.M.: Join the couple for a discussion at the Actor's Studio. The New School, 66 W. 12th St. Call to register, course no. 9025 (229-5690); $245.

Doris Lessing—10/6 at 8 P.M.: The renowned author of the critically acclaimed *Under My Skin* returns with the second volume of her autobiography, *Walking in the Shade.* 92nd St. Y; call for tickets (996-1100); $12.

Gus van Sant—10/7 at 6:30 P.M.: The acclaimed director of *Drugstore Cowboy* will read from his new novel, *Pink.* Benetton's é Cafe, 597 Fifth Ave., at 48th St. (593-0290).

Philip Lopate—10/8 at 7:30 P.M.: The writer is joined by contributors Vivian Gornick, Lynne Sharon Schwartz, Daniel Harris, and Cynthia Ozick for this reading of excerpts from the new anthology *The Anchor Essay Annual,* a collection of today's best prose. Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

In Print **Served straight up, without a splash of seriousness, H. Paul Jeffers's *High Spirits* (The Lyons Press, $25) is nonetheless an insurmountably comprehensive guide to the making and mixing of booze—as well as a cultural history of its distinctly glamorous role in film, literature, and song.**

Bernadette Mayer and Barbara Guest—10/8 at 8 P.M.: These two accomplished poets will read at the Poetry Project, St. Mark's Church, 131 E. 10th St. (674-0910).

David Henry Hwang—10/9 at 6 P.M.: The Tony Award–winning playwright will discuss *M. Butterfly* with host Jessica Hagedorn. Donnell Library Center Auditorium, 20 W. 53rd St. (621-0663).

Michael Klein & Lucy Grealy—10/10 at 8 P.M.: Read from their most recent works. The National Arts Club, 15 Gramercy Park South, at E. 20th St. (475-3424). Jacket required.

Lectures and Panels

Fred Goldman—10/12 at 8 P.M.: Ron Goldman's father and author of *His Name Is Ron: Our Search for Justice* talks with NBC News correspondent Jack Ford about violence and coming to terms with his son's death. 92nd St. Y, at Lexington Ave. (996-1100). $18.

Tours

Historic Houses—10/7: The first of a four-part series of walking tours offered by the New School for Social Research in conjunction with Urban Explorations. Call for information (718-721-5254).

Beatles/John Lennon Walking Tour—10/11 & 10/12 at 12:30 P.M.: Come together on the occasion of what would have been John Lennon's 57th birthday and see sites made famous by the Fab Four as well as some of Lennon's favorite West Side haunts. Call for reservations (465-3331); $12.

Before Stonewall—10/11 at 1 P.M.: Discover the many facets of lesbian and gay history as you trace the development of Greenwich Village as a community mecca. Meet at the Washington Square Arch (439-1090); $9.

The Vital Heart of Harlem—10/12 at 1 P.M.: See how farmland and country estates gave way to the urban Jazz Age and today's center of African-American culture. Meet at City College, Amsterdam Ave. at 138th St. (242-5762); $12.

Columbus Weekend in Little Italy—10/12 at 1 P.M.: Explore the fascinating history of the Italian community on the Lower East Side and in Greenwich Village. Meet at the Washington Square Arch (439-1090); $9.

The Village—10/12 at 1:30 P.M.: Explore its evolution through the Colonial era and into our own, from tobacco plantation to vacation resort to American Bohemia. Call for reservations (628-9517); $15.

New York Discovered—10/13 at 1 P.M.: A special tour of Lower Manhattan focusing on the legends and lore of discoveries and innovations that have marked New York City's rich history. Meet at the front steps of City Hall (439-1090); $9.

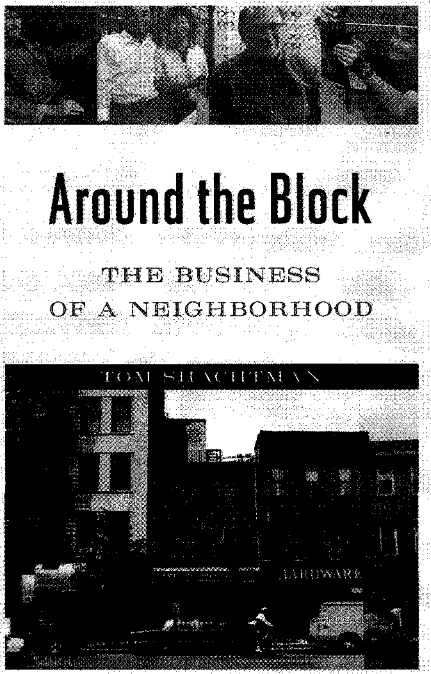
Metropolitan Opera Backstage—Weekdays from 10 A.M to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

Exhibitions

Public Notice—10/4–11/8: A retrospective examining innovative poster design and its impact in art

In Print
Neighborhood Watch

It is telling that children's books, so doggedly realistic of late (*Heather Has Two Mommies*—who might or might not live happily ever after), still portray "the neighborhood" as a wondrous thing. It is adults who write these books, of course, and adults remain wildly romantic about neighborhoods. We see them as vibrant places of potentially infinite variety. We see them as equalizers—the butcher sharing a joke with the professor, the executive and the chauffeur trading household hints. And sometimes we root for them to a degree that turns us hypocritical: Even a dedicated Marxist can admire the passion and courage of a couple staking everything on their boutique of pricey knickknacks. With *Around the Block: The Business of a Neighborhood,* then, Tom Shachtman has a subject of intrinsic drama—the fate of a tiny patch of Manhattan over the course of a year. He also has a nearly perfect laboratory, a square block in Chelsea (Seventh and Eighth Avenues bounded by 17th and 18th Streets) with the same number of businesses as some entire towns. Shachtman is the least tendentious of observers; he looks for nothing in particular; he merely *sees.* His study, begun in 1993, offers further proof, if any is needed, of the shrinking middle class and yields provocative ideas about the future of small business. But what will hold readers most are vignettes too urgent and unsentimental to be labeled "human interest." They range from events everyone knows about (the closing of Barneys' 17th Street store) to tragedies that never made it to the headlines (a father commits suicide as his business faces bankruptcy). Shachtman, as it happens, is also a documentary filmmaker, which inspires an unusual and ambiguous compliment: His good, if overlong, book might have made an even better movie. (Harcourt Brace; $28.) LINDA HALL



and culture from the post–World War II years to the present. The exhibit highlights the intersection of graphic design, fine arts, and political activism. On view at Exit Art/The First World, 548 Broadway, at Spring St., second floor (966-7745).

Ambush in the Streets—10/7–12/6: A collection of Jules Backus's photographs concentrating on *pochoirs.* Paris's constantly changing works of stencil and site-specific wall art range from whimsically indulgent to wickedly political. It is on view at Cooper Union's Herb Lubalin Study Center for Design and Typography, in the Historic Foundation Building, 7th St. and Third Ave. (353-4214).

This Is a Pair of Levi's Jeans—10/10–10/31: A retrospective celebrating nearly 150 years of the label's innovative advertising and graphic-design techniques. The show will chronicle Levi Strauss & Co.'s evolution as the world's symbol of American style and the company's continually groundbreaking contributions to the industry. It is on view at the Art Directors Club, 250 Park Ave., at 19th St. (674-0500); free.

A Community Oasis—Through 11/16: "Sixty Years in the Conservatory Garden." Through photographs and Garden memorabilia, this exhibition celebrates the beauty of this botanical treasure and its importance to the surrounding communities. It is on view at the Charles A. Dana Discovery Center, in Central Park at 110th St. near Fifth Ave. (860-1370); free.

Sports

Football—**JETS:** Although he wouldn't admit it, Adrian Murell must have been extra pleased to tie a Jets record with 40 carries (for 156 yards) against Bruce Coslet's Bengals. Coslet was the Jets coach during Murell's rookie year and he made it clear at the time that rookies were there to keep the bench firmly rooted to the astroturf. Murrell's workhorse performance also allows sportswriters to stop writing "underutilized" before his name. In fact, the running back actually had one more carry than the entire Bengals team had offensive plays. 10/12: vs. Miami at 1 pm (NBC). **GIANTS:** Sign that you're an incurable Giants fan No. 318: You honestly believe the Giants' 14-9 win over the Saints was a "defensive struggle," and not an off-key duet of "Anything You Can't Do I Can't Do Either" by two of the league's worst offenses. The strangest moment of the game came when a man named Tyrone Wheatley ran onto the field in full uniform and proceeded to rush for 60 yards on eleven carries in the fourth quarter. Giants officials are looking into the incident and reportedly may charge Wheatley with "impersonating a productive back." 10/12: at Arizona, 4 P.M. (FOX).

Hockey—**RANGERS:** After dissin' Mark Messier and just missin' Joe Sakic, the Rangers are . . . settlin' for doughty-but-damaged goods Pat LaFontaine. Interestingly, general manager Neil Smith was able to hedge his bets in the trade with Buffalo: If LaFontaine, who hasn't played a full season since '92–'93, falls to injury this year, an insurance company has to cover 80 percent of his $4.8 million salary. And don't expect LaFontaine to have an easy go of it—after all, the Rangers got him to take the pressure off Wayne Gretzky. The Rangers' first road trip of the season ends in Vancouver against the Messier-led Canucks. (God, that sounds wrong.) 10/8: at Edmonton, 9 P.M. (MSG); 10/9: at Calgary, 9 P.M. (MSG); 10/11: at Vancouver, 10:30 P.M. (MSG). **ISLANDERS:** Missing the playoffs in the NHL is like missing Don King's hair, damn near impossible, and yet the Isles pulled it off last season. But general manager Mike Millbury tinkered nicely this off-season, and new faces abound. The defense, led by Rookie of the Year Bryan Berard, will be one of the orneriest in the league for years to come. Chemistry up front will be a problem, however, as coach Rick Bowness tries to figure out who to match with super-Slovak Ziggy Palffy. Look for growing pains early and then a mid-season gelling. 10/8: vs. Washington, 7:30 P.M. (Sportschannel); 10/11: at Washington, 7 P.M. (Sportschannel). **DEVILS:** The Devils enter the '97–'98 campaign virtually unchanged except for one important aspect: muscle. Finishing first in the Atlantic only to get manhandled by the geriatric Rangers in the playoffs must have bruised some egos, because the front office beefed up on beef. After Devils rookie Krzysztov Oliwa got beaten to a pulp by Philly enforcer Scott Daniels in an exhibition game, Devils' general manager Lou Lamoriello grabbed Daniels in the waiver draft. Goons are great and all, but if the Devils want a fighting chance at the Stanley Cup, coach Jacques Lemaire needs to open up the offense. 10/8: vs. Philadelphia, 7:30 P.M.; 10/10: at Carolina, 7:30 P.M.; 10/11: vs. Buffalo, 7:30 P.M.

Bridgehampton Sports Car Road Rallye—10/18, 10 A.M.: Many things in the Hamptons may be nouveau, but believe it or not, Bridgehampton has been hosting on-the-road races since 1915. This year's Rallye will have the usual array of gorgeous vintage sports cars winding through the streets of not only Bridgehampton but Sagaponack, East Hampton, and Sag Harbor as well. Watch the race from anywhere along the route or go to the spectators' paddock. For information, call 516-537-1088. Free.

Online

So Shoe Me—Like women everywhere, I have a footwear fetish. So it's no surprise that I derive great pleasure from browsing through sites like this one for John Fluevog Shoes (*www.fluevog.ca*), where an ever-changing catalogue enables me to click on a style, click on a shoe, and order away. Earnestly fighting for a well-shod world, the site's motto urges, DON'T DELAY FLUEVOG TODAY. Other places to do your virtual shoe shopping: Steve Madden (*www.stevemadden.com*), Kenneth Cole (*www.kencole.com*), and Aldo (*www.aldoshoes.com*).

Fray-grant—The Fray, founded by ex-HotWired html coder Derek M. Powazek, is one year old, and if you haven't checked it out yet, you may not have seen the Internet utilized to its full creative potential. Few noncommercial sites have received accolades like this 'zine of beautifully designed personal stories combining wit, honesty, and visual innovation. A multi-senses treat. *www.fray.com*

Rose, By Any Other Name—You don't have to be a parent to enjoy a lot of what Parent Soup has to offer. One example is Baby Name Finder, where you can search for a name (to bestow upon a child, dog, goldfish, or any other nameless object) by first letter, syllables, ethnicity, and origin. If you want yelling at your kid to evoke visions of old baseball games, peruse the Finder Potpourri to select a name from the sports category. Algernon, by the way, is French and means beard. *channel.parentsoup.com/babyname*

"Your Planet. Your Journey. Your Ass."—Now that summer vacationing is over, the only way most of us can travel is virtually. With its "dare to experience" philosophy à la Mountain Dew, The Lonely Planet On-line challenges you to tour the world. Interactive maps take you into the heart of your destination to serve up the vital statistics for any area, and postcards from fellow voyagers should sufficiently feed your fantasies. *www.lonelyplanet.com* STEPHANIE SAULMON

kids

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Children's Events

Big Picture—**THE AMERICAN MUSEUM OF NATURAL HISTORY**'s newest IMAX movie, called just *Whales,* follows the engaging mammals as they kibitz and forage their way through the coastal waters of Alaska, Newfoundland, California, Patagonia, Hawaii, and Colombia. Call 769-5034 for complete IMAX schedule. Other IMAX movies currently being screened at the museum are *Survival Island,* about South Georgia island off the coast of Antarctica, and *Cosmic Voyage,* "a journey through the known dimensions of the universe," both macro and micro. Central Park West at 79th St. (769-5200). IMAX tickets, which include museum admission, are $12, $8.50 students and seniors, $6.50 children.

Harvest Bounty—Kids see, feel, touch, and climb on the season's riches at **MONTGOMERY PLACE**'s Harvest Fair, where hay rides, apple picking, pony rides, sheep-herding demonstrations, and scarecrow-making workshops are on the menu. The historic property offers glorious views of the Hudson River and Catskill Mountains. 10/11 and 10/12 from 10 to 5. Off Route 9G three miles north of the Kingston/Rhinecliff bridge in northern Dutchess County (914-758-5461); $5, $3 children.●

Barney Alert—His Purpleness is coming to Long Island's **NASSAU VETERANS MEMORIAL COLISEUM** for *Barney's Big Surprise Musical Stage Show,* where he'll sing that "I Love You" song and cavort with Baby Bop and Mother Goose other characters familiar to adoring fans of the public-television show. 10/15–10/19. Call for times and directions (516-888-9000); $15–$30.

Cultural Benefits—Thousands of $5 tickets are on sale at all Ticketmaster locations through the end of January specifically to teenagers—through an organization called **HIGH FIVE TICKETS TO THE ARTS.** To buy these tickets to a huge range of events and exhibits—at venues that include Carnegie Hall, Lincoln Center, MOMA, and BAM Kids—you need to show proof of age. To order a High Five catalogue, call 445-8587; to access information on the World Wide Web: *www.high5tix.com.*

Winging It—Freestyle Repertory Theatre, a group of fearless and accomplished improvisers, performs several shows each week that aren't specifically for kids but are nevertheless wildly entertaining for older children. The group's signature format, *TheatreSports* (Thursdays at 8), divides the company into competing teams, with the audience determining the subject matter of plays, and judging who's best, by how loudly it cheers. **GROVE STREET PLAYHOUSE,** 39 Grove St., west of Seventh Ave. South (642-8202); $15, half-price for seniors and students (Wed. and Fri. nights at 10:30, shows are free).

cue

Brian Parks
Editor

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

It's All in Your Head—Visitors to the **NEW YORK HALL OF SCIENCE**'s exhibit on the brain (up 10/4–1/18) can stroll though a pulsing replica of a human brain twelve times the size of the one in their own skulls. 47-01 111th St., Flushing Meadows Corona Park (718-699-0005). Free with museum admission: $6, $4 children (ages 4–15) and seniors.

The Way We Were—Before there was SimTown, Lego, and Laser Tag, New York kids played with wooden hoops, porcelain dolls, and handmade rocking horses. "Childhood Pleasures in New York City Before the Civil War," exhibited at the **ABIGAIL ADAMS MUSEUM AND GARDENS** (10/14–1/4/98) is a window on another era. Twentieth-century children are invited to play with reproductions of nineteenth-century toys. Later on in the month (10/25 from 1:30 to 4), kids are invited to bring their heirloom dolls for tea. 421 E. 61st St. (838-6878); $3, $2 seniors and students.

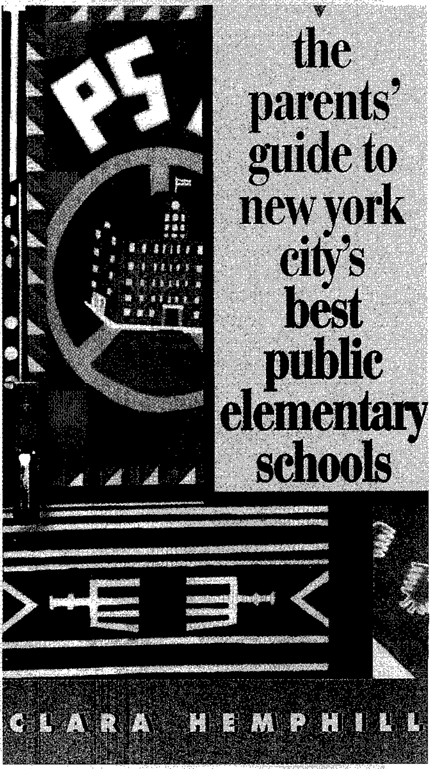
Scare Tactics—**MADISON SQUARE GARDEN,** renamed "Scare" Garden for the occasion, is a 40,000-square-foot series of bizarre walk-through environments designed to play on all our worst fears. Kids over about 8, who enjoy a thrill, are likely to be able to handle the Gotham Underground Sewer Tunnels, the Giant Buzz Saw, and the Caged Cannibal just fine (10/10–10/26). Seventh Ave bet. 31st and 33rd Sts. (465-6741); $17.95.

Art and About—Kids ages 5 to 10 can peruse downtown art galleries with a couple of art educators—and parents or other adults—in tow. ARTime tours are Saturdays at 11. Through 10/25, the group will look at work that appears under the auspices of the **DOWNTOWN ARTS FESTIVAL**; $20 per child and adult, additional children in the family $5; sketching materials are provided. Call to reserve space (718-797-1573).

Carnival of the Animals—Camille Saint-Saëns's humorous musical sketches get rod-, shadow-, and string-puppet accompaniment by Puppetworks, Sundays through 11/16. Recommended for ages 3 and up. **CHILDREN'S AID SOCIETY,** Greenwich Village Center Theatre, 219 Sullivan St. (for reservations, call 718-965-3391); $7, $5 children.

Lessons of the Land—**CARNEGIE HALL**'s third season of Family Concerts kicks off with the world premiere performance of Edgar Meyer's composition, based on a folk tale about a vision quest undertaken by three young boys. Steven Mercurio conducts the Orchestra of St. Luke's. 10/18 at 2. Preconcert activities at 1 include storytelling tied to the concert's story theme of a quest for knowledge, and dance and drumming demonstrations by Native Americans. A screening of children's television programs that relate to the performance will be shown 10/18 and 10/19 at 4:30 at the **MUSEUM OF TELEVISION & RADIO,** 25 W. 52nd St. (621-6600). Free with Carnegie Hall *Kidsbill* concert program.●

In Print
Elementary Education



the parents' guide to new york city's best public elementary schools
PS
CLARA HEMPHILL

Everyone knows that city-dwellers are smarter than their suburban counterparts. That's because life is more demanding here, requiring the agitation of countless brain cells to accomplish even the simplest of tasks. For parents in Chappaqua, a trip to the playground is simply a matter of pushing a swing; for New Yorkers, it's about clustering around the jungle gym and networking on the quality of local schools. In New York City, families have the right to apply to schools outside their districts, offering parents a welcome but bewildering assortment of options. Fortunately, *The Parents' Guide to New York City's Best Public Elementary Schools* can help urban parents grapple with this educational dilemma. Author Clara Hemphill uses her firsthand observations—backed by data on class sizes, ethnic makeup, and test scores—to help sort out the city's top 150 elementaries: "The nicest schools make you slightly envious of your child," Hemphill observes. Indeed, at a grade school in Queens, students have their own weekly cable-television show; on the Upper East Side, kids learn how to isolate DNA from a classroom pond. Extraordinary principals are singled out for praise—heroines who tutor after hours or arrive in hair curlers and pajamas (because they promised they would if the kids read a certain number of books). You can't help thinking that if the children themselves had to deliberate on school choice as much as their parents do, they would *really* get themselves an education. (Soho Press; $24.) BARBARA ENSOR

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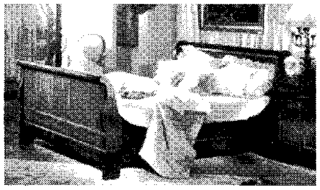

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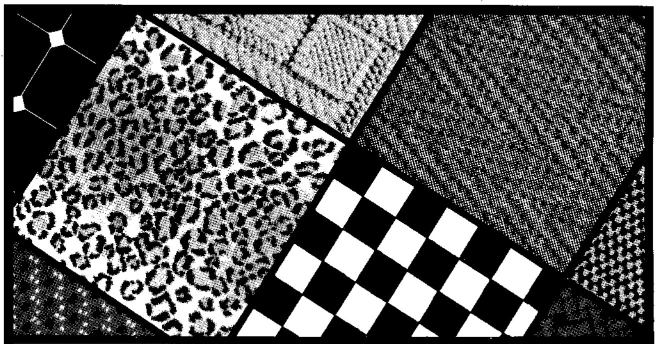

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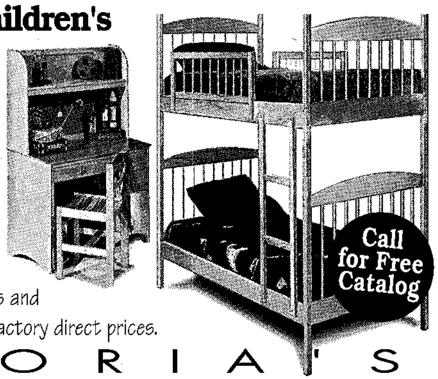

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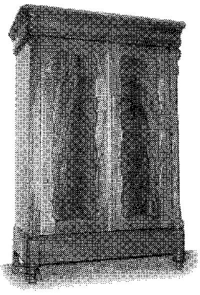

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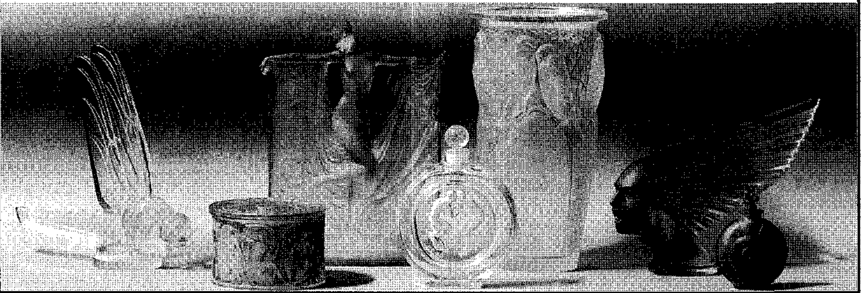

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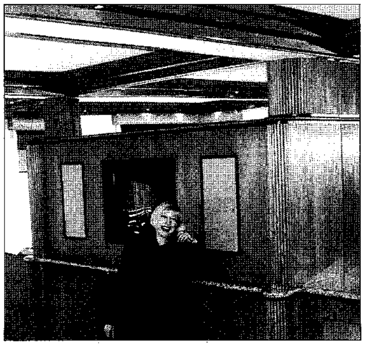

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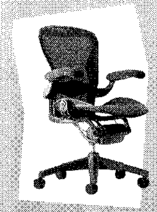

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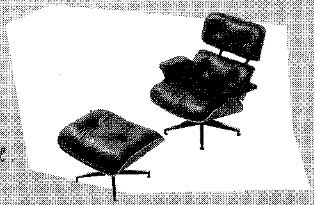

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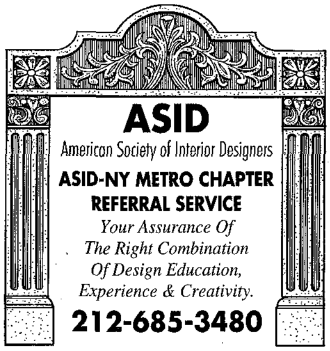

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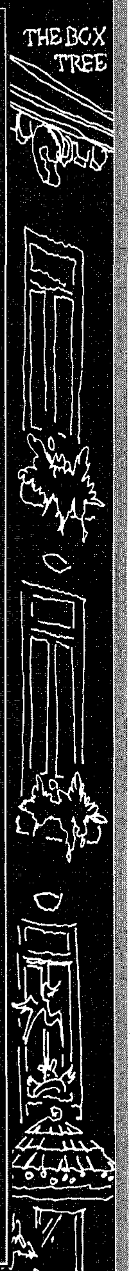

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Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Beautiful Blond PhD—Slim, elegant, seeks distinguished, extremely successful, cultured 60ish gentleman. 8809 ✉

Woman Of Substance Sought—By single Jewish man, 38, warm, affectionate and unpretentious, for marriage of the heart and mind. Pleasures include languages and literature, the arts, antiques, local history, ballroom dancing - and practically anything arcane or obscure. Seeking a smart, spirited woman (literary or academic passions always intrigue) for dancing, for romancing and for keeps. Photo appreciated, not required. 8760 ✉☎

Attractive Blond European—Educated, sporty woman is looking for educated Middle Eastern or South/Central American man, 30-50. Religion not important. Sincere person requested. 8795 ✉ ☎

Gentleman—Romantic, kind, caring, honest, healthy, secure, monogamous and communicative, 56, nonsmoker, Jewish (nonreligious). Enjoys travel, sports, fine dining, and, most important, life. If you share the same qualities (42-52), very attractive and want a special life of sharing family, friends and each other - please respond. Photo appreciated. 8818 ✉

Be My Zhivago—Beautiful and passionate blond lawyer turned entertainment executive - warm, sexy, feminine, mid 30s - seeks smart, successful, romantic soul mate to curl up with during the cold winter months to come. 8737 ✉

Smarter Than The Average Bear—Green-eyed, very attractive 41-year-old female MD, living in northern NJ, born and educated in Europe. Divorced, no children, plenty of curves, few sharp corners. I love sports, sailing, skiing, biking, but also music, opera, movies and good books. Looking for well-educated, intelligent man - reasonably fit, with enough sense of humor not to take himself seriously...has been able to love before, willing to invest some time and effort in looking for a special relationship. Love of animals and reading The Economist definite pluses. Send me a well-written, meaningful note (typed only if your handwriting is encrypted). 8735 ✉

Gay, Young Japanese Male Exec—Who loves opera, jazz, travel, swimming... seeks professional Asian, 25-35. 8796 ✉

Executive In Creative Industry—37, Steven Seagal look-alike, very sensual, great sense of humor, well-traveled, seeks attractive, educated woman for lasting friendship and romance. Photo and note appreciated. 8834 ✉

Very Successful Young Businessman—32, 6', 174 lbs, physically fit and well-educated. I have fine "Waspy" facial features and biscuit brown skin (I'm bi-racial), wavy dark hair, a perfect smile and dimples. I've never been married and don't have kids. I am very handsome... Okay, then, if I'm so young, affluent, good-looking, intelligent and funny, why do I need to advertise for a woman? Well, it is because I am looking for a beautiful, classy-looking, professional, quality white female. You must be under 34, slim (size 6 or less), pretty, and sophisticated enough to see yourself co-represented in life and love by a strong, quality man of color. If this is you, call or write me. 8701 ✉ ☎

Have Sticks, Will Travel!—If you are Jewish, male, 50-60, love golf and would like to share that passion, I am the woman you are looking for. If your nest is empty, as mine is, and you are financially and emotionally secure, as I am, just think what fun it would be to travel the world's golf courses together. Of course, many other passions can also be explored. Note/phone and photo appreciated. And don't forget your most recent handicap (just kidding)! 8674 ✉

Let's Put Each Other First—My man reads NY Magazine mainly for the ads, because he's "looking"...and, with a busy life an extraordinary woman's hard to find. My man has achieved a great deal, is satisfied upon reflection but thinks there's more to do. My man gives of himself easily, listens with real interest, is fine in appearance and character, and active. When he loves, he loves completely. He's Jewish, 40s plus, married before (family welcome), and ready to meet me: 43, slim, an embraceable blue-eyed beauty, charismatic, Ivy background, independently successful, good cook, and blessed...but missing you. Please respond. 8731 ✉ ☎

Us, Forever—Beautiful, tall blond... cool, composed cream puff with infectious smile - seeks successful, kind Jewish man, 38-50. 8792 ✉ ☎

Sweetheart Seeks Braveheart—Stunning Manhattan widow, ready to fall completely in love again. Slim and sexy, brainy and beautiful, unusual blend of sophistication and earthiness. Emotionally and financially secure. Are you are a mensch, 55-65, with similar attributes and great attitude? If so, drop a short note/photo. I'll exchange same if there is a special sparkle. PS: Character counts a lot. 8752 ✉

Long-Legged Stunner—Lawyer, former model, 5'11", Jewish (nonreligious), sensitive, sincere, sensual, caring and romantic. Seeks single, white professional male, 6' plus, 45 plus, for romance and relationship. Note/photo/phone. 8814 ✉

Bruce Willis Seeks Demi Moore—Successful, sincere scholar seeks sweet, slender, serebral (sic) type for romance. Me: 5'9", fit, attractive, mid 40s. Please be under 34, emotionally available, attractive and fit. Photo/note, please. 8714 ✉

Ivy-League MD—Single white male, Wasp, 30s, 5'10", slim, attractive, very intelligent, cultured, MBA, preppy, raised in England, traveled the world. Both artistic and scientific, curious - A-Z interests. Agnostic, sense of humor. Seeks single white female, 18-24, slender, attractive American of northern European background, never married, Harvard medical student with strong artistic interests, or Ivy-League or Seven Sisters student or graduate who is both artistic and scientific, nonreligious/prefer agnostic, well-traveled (domestically/internationally) ...went to private schools, witty, playful, with a great sense of humor. Looking for a close, warm, possibly serious relationship. Honesty important. 8717 ✉ ☎

Spring Into Fall Again—41-year-old, handsome, intelligent, successful entertainment attorney, often told resembles Robert Redford (no kidding - see for yourself!), athletic, 6'2", blondish hair, blue eyes. Seeks intelligent, beautiful, lithe, sensuous, sensitive, fun woman, 25-35, who enjoys long walks in Central Park, Kensington Gardens and the Caribbean, and discussing vicissitudes of life. Photo/note. 8705 ✉

Redhead!—Lovely, sophisticated, athletic, Manhattan creative professional with many interests - seeks sparkling man, 50-59. Note/photo/phone, please. 8791 ✉

Latina Beauty Wanted—By athletic, passionate Asian male, 30s. Please be educated, fit, 20s-30s. Photo. 8734 ✉

Distinguished, Gentle, Creative Man—Great sense of humor, pizzazz, a dynamic surgeon; handsome, cultured, an old-fashioned romantic guy, lots of fun, 5'10", muscular, diverse, 43. In search of an affectionate, bright woman under 37, with solid values, 5'7" plus, to share romance, laughter, commitment. Please, phone/photo a must. 8825 ✉ ☎

Pretty/Cerebral—Divorced white female, 39, Italian, 7-year-old son, thin, brown eyes/hair, nonsmoker, family-oriented, straightforward and sincere, political speechwriter - likes politics, old films, flea markets, reading and singing. Seeks tall, thin, passionate, grounded, unmarried, successful professional white male, 37-46, nonsmoker, for whom marriage/building a family are a priority. 8831 ✉ ☎

Looking For Ms. Right—Not Ms. Tonight. This northwestern New Jersey business owner is ready for marriage and kids... But let's talk first! I'm 47, 5'7", good-looking, outgoing, athletic (weekend soccer league coach), fun-loving, Italian, financially secure. You're a warm, smart, down-to-earth, attractive, independent yet traditional, funny woman, 30-40, with a desire to start a family. We'll enjoy great conversations, travel, movies... and, of course, a committed, lasting relationship. Note/photo a must. 8716 ✉

Luxurious Lifestyle—Available for sharing with generous middle-aged male. Please be 18-35, bright, pretty and interested in sun and foreign travel. Send photo and note to: 8664 ✉

Romantic Needed—Looking for a woman to share my heart with. She's bright, kind, sensitive, adventurous. I'm 51, blue eyes, muscular (good genetics), trim beard, big heart, and well-liked. I enjoy many things - travel, movies, sports, Scrabble, working out, ethnic food - but it's who you share them with that's important. Please be in-shape, with a preference for jeans. Note/photo appreciated. 8779 ✉ ☎

Tall, Dark, Handsome—Honest, sincere, down to earth - likes dining out, traveling and theater. Looking for attractive female, 28-36. Note/photo. 8715 ✉

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Autumn Is A Great Time To Meet...—Computer trainer, former Peace Corps volunteer, 49, who loves traveling, learning, laughing, music, movies, photography and cooking. Seeks kind, intelligent, funny, warm, attractive woman, 30s-40s, for fall foliage, friendship and more. Within-two-year photo a must; will exchange. 8833 ☒

Sensitive, Warm, Down-To-Earth—Jewish female MD, petite, thin, attractive, 38 years old. I have two fantastic children and a variety of interests. I seek a wonderful, caring, health-conscious professional who's stable, honest, happy and interested in a relationship for life. Photo appreciated. 8810 ☒

Dim Sum/Trail Mix—Brooklyn-bred/Ivy-educated. Birkenstock/blue suede shoes. BoDeans/Bach. Slim, fit, 34, Asian-American female seeks male partner for life's workouts. Race unimportant. Photo/note greatly appreciated. 8785 ☒

Ready To Begin Again—Petite, attractive blond, 46, energetic, divorced, business-woman, seeks warm, intelligent male, late 40s-early 50s, to share laughter, friendship and romance. Note/photo/phone. 8730 ☒

Mad About You Wannabe—Adorable, blond, blue-eyed lady seeks very attractive, successful, smart, funny mensch, 32-40, 5'10" plus. We both are sexy, spirited, athletic, Jewish - and desire passion, love and best friendship. Let's laugh, ski, dance ...now and forever. Note/photo. 8827 ☒ ☎

Basic Guy—NYC commercial photographer - fit and firm, funny, affectionate, clean-cut, sharp, 5'10", 46. Enjoys skiing, bike riding, Quebec, Nightline, home. Seeks sweet, smart athletic woman. 8781 ☒

Exceptional Man Wanted—Tall, handsome, classy, well-educated, 40-59, extremely accomplished, financially successful, ready for a committed relationship with a very pretty, 5'9", classy Jewish blond, who's warm, bright, accomplished yet soft and feminine, with radiant smile and great body. 8693 ☒ ☎

Pretty, Elegant, Affluent—Woman seeks doctor/lawyer/CEO, 58-65. 8832 ☒ ☎

Radiant—Very pretty single mom of one, tennis player, who is caring, witty and adventurous, looking for friendly, ambitious, single Jewish male who likes the outdoors, Seinfeld, and is articulate - with a good sense of humor, 38-44. 8767 ☒☎

Lovable Lawyer—Mid 30s, Jewish, athletic, professional and ambitious yet warm and charming, seeks adorable woman, 25-33, with similar and complementary qualities. Photo/note. 8777 ☒

Pretty Woman—5'2", with piercing eyes of blue. From Canyon Ranch to Carnegie Hall, California to Kenya, I've searched for you. Desire Jewish man, late 50s-60s, successful, secure, with class, humor, to share interests in travel, film, theater, concerts and sweet surprises. Note/photo. 8797 ☒

The Huxtable Show Continues—Handsome, divorced black male attorney, 5'9", 54, nonsmoker, seeks Clare Huxtable for real-life sitcom. Fit, into jazz flute, painting. Needs cute lady of humor, 40 plus (green eyes? brown eyes?), for much laughter and high ratings. 8685 ☒ ☎

Looking For Soul Mate—Male Wall Street equity analyst who likes to ski, bicycle, travel and go to cultural events, looking for attractive, very bright and talented female in late 20s through mid 30s. You view life as an adventure and a challenge, and are looking for the same in a long-term friend. Note/photo. 8687 ☒

Let's Play—33, 5'6", intelligent, fit, outgoing, active, humorous, good-looking, brown and brown, romantic professional Jewish male, nonsmoker - seeks slim/fit, outgoing, beautiful girl (inside and out), 25-34, to go hiking, skiing, biking and... endless fun forever. Photo/note. 8718 ☒

Eligible Bachelor Desires Ineligibility—Romantic, athletic Jewish attorney, 42, tired of searching, seeks love, marriage and family (in that order) with a special woman, 30-36, who shares urge to merge. Photo/phone a must for reply. 8802 ☒☎

MSA From Europe—Attractive NY woman, 34, fluent French speaker, works in the arts, interested in attractive, intellectual, sane guy, 30-39, who likes dim sum. Suit or creative. 8711 ☒ ☎

Westport Woman—38, enjoys travel, fine wine, the beach and skiing. Pretty, with a great sense of humor. Seeks professional man who is ready to settle down. Kids welcome. Note/photo, please. 8813 ☒ ☎

Attractive Male—Early 50s, has it all... but looking for fun with slim, petite, romantic female. No drugs/smoke. 8592☒

Blue-Eyed Blond—Looking for her soul mate. He's 45-55, good-looking, successful, over 5'9" and fun to be with. She is an attractive business professional who is friendly and down-to-earth. 8733 ☒ ☎

Good-Looking Gentleman—50s, many interests, seeks woman for a relationship. Nonsmoker. Photo a must. 8811 ☒

Seeking Funny, Creative—Well-organized, successful, high-energy NYC man, 45-55, who enjoys reading, music, art, antiques, France...loves his mother, has a good sense of direction and the courage to contact me: an accomplished interior designer (Jewish), slender, with a pretty smile, who enjoys being with friends, cooking and traveling. Thoughtful note and photo, please. 8692 ☒

Attractive, Outdoorsy Gal—35, nice, slender, fit Christian attorney, into biking, hiking, skiing, rock climbing, adventure, travel and more. Seeks nice, fit, athletic, outdoorsy, educated professional male in his 30s, into same, to share activities, friendship. Note/photo/phone. 8819 ☒

European Male—Handsome, athletic, 34, 6', professional, who balances his life between work, playing sports and collecting antiques. Looking to add the right lady to that list. Photo/note. 8778 ☒

Extremely Successful—European background, blue-eyed, handsome executive for worldwide operating company, seeking attractive, mid 20s-early 30s female for long-lasting, rewarding relationship, because I'm sure that you deserve the best. 8698 ☒

Sweet, Feminine, Stylish—52, 5'8", intends to live USA, seeks truly caring, generous man. 8694 ☒

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I Don't Need A Miracle—But I do need someone like you. This romantic, charismatic, attentive, humorous, 36-year-old, Jewish male professional (CPA/attorney), with equal amounts of ambition and heart, whose interests include music, exercise, meaningful interaction and anything that leads to peace of mind, seeks to establish a lasting relationship with a compassionate, educated, outgoing white female. I will be attracted by your spirit, independence, sensitivity and sincerity, and you will be attracted by my ability to appreciate those attributes. Note/phone/photo optional (will gladly reciprocate). 8741 ☒ ☎

Single Jewish Professional Male—27, 6'1", 170 lbs, brown hair, hazel eyes, nonsmoker, college graduate. Likes: dining out, theater, dancing. Dislikes: athletics, materialism, country music. Looking for a single Jewish professional female, 23-30, college-educated, good sense of humor, with similar qualities, for a serious long-term relationship. Note and photo, please. 8757 ☒

Pretty, Very Slim—Attorney with warm heart and smile - loves the arts, animals and travel. Seeks Jewish mensch, 38 plus, with good sense of humor, who is ready for the real thing. 8763 ☒ ☎

Please Tell Me—What is important to you! Me: very pretty, fit, petite, professional North Shore lady, blond/blue, 110, who enjoys work, friends, Scrabble, tennis, animals, jeans and wide-open spaces. You: 49-60, warm and cuddly, and would love swimming with dolphins. Note/photo appreciated. 8782 ☒ ☎

Manhattan Man—Fit, athletic professional male, trying to avoid weekends alone. You are an attractive woman, 25-35, with a good sense of humor. Together, we would enjoy movies, museums and the Hall of Fame. Exercise and reading a plus. Let's meet and see what happens. 8771☒☎

Let's Tempt Fate—This very attractive, bright, fun, fit Jewish woman, 30, with blue eyes and a great shape, seeks a sincere, good-looking, athletic Jewish guy, 30-40, who is ready for new best friendship leading to unlimited possibilities. Tempt me! Note/phone/photo. 8742 ☒ ☎

Pretty Female Doctor—Warm, vivacious, fun-loving, seeks 40-early 50s male for serious relationship. 8678 ☒ ☎

Tall, Handsome, Kind Exec—Seeks slender lady over 50. Photo/note. 8786 ☒

Intelligent Asian Beauty—Classy, sexy, attractive, sweet, caring, passionate, educated, sincere, 31 (younger looking), 5'2", 100. Seeks marriage-minded, very successful, competitive Caucasian who deserves the best. 30-40. 8727 ☒ ☎

HIV-Positive—Single white female, educated professional, very attractive, 41, 5'5", 127, physically fit and healthy. Seeks single white male. No drug users. 8688 ☒

Big Heart—Good-looking man, successful, somewhat unconventional investment banker, 33, seeks north European woman, 24-30, with traditional values. Not so busy that I can't enjoy my interests - which include sailing, the ocean, scuba diving, travel, music, and my dalmatian. Your interests? Please write, including photo. 8774 ☒

Handsome Irish-American, 48—Likes walks in Soho, Friday nights at the Metropolitan Museum, Japanese cuisine, reading and traveling. Seeks attractive, intelligent, sensual Indian or Asian woman (33-47) for relationship. 8759 ☒ ☎

Chic NYC Teacher—Black female, seeks fit, educated, kind man, 45-55. 8793 ☒

Palm Beach/Boca-Bound—Winter months. Attractive, athletic, unattached NY-area male seeking nonsmoking, intelligent, super-attractive (great figure) companion in Florida, early 50s, to share social activities. In Europe next few weeks. ...I'll respond after late October. Will be in Florida area for a few days to determine location. Photo helpful. 8754 ☒ ☎

Winter Depresses Me!—Beautiful, bright, creative, warm, adventurous, LI Catholic professional female, '90s sensibilities, wholesome values (waiting for honeymoon!), loves music, animals. Seeks permanent antidote to winter blues: strong/gentle man, 30-39, intelligent, handsome, humorous, with depth, integrity. Letter/photo. 8815 ☒

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North Shore - Spirited Beauty—Sparkling smile, ebullient disposition, brunette, 5'5", slim, athletic, intelligent, creative, affectionate, accomplished in the arts, divorced. Seeks like soul - professional male, 49-59. Photo. 8739 ✉

Handsome, Successful PhD—Clinical psychologist, in 40s. Interests include the arts, working out, film. Looking for right woman for friendship, romance and hopefully future. Photo/phone. 8768✉☎

Seeking Soul Mate—Adorable, self-employed Jewish female, 38, yearning to meet soul mate. Am passionate, nonsmoker, residing in NYC area, with zest for life. Seeking counterpart to enjoy finer things together. Labrador retriever a plus! Letter/photo/phone. 8728 ✉ ☎

Fit, Voluptuous—Tall, loving, beautiful black female physician, 30s, seeks an affectionate, sincere, light/warmhearted professional mate. NYC/runner a plus. 8756✉

NYPD Policeman—32, 175 lbs, 5'11", slim, athletic, handsome, intelligent, outgoing, nonsmoker, nondrinker. Active pursuits include bike riding, rollerblading, skiing. Seeking female. Include photo, note and phone number. 8835 ✉

Big Blue Eyes To Die For—And a room-lighting smile. Tall, slim, very pretty, educated Californian - now New Yorker, seeks sensual, successful, solvent, good-looking man, 27-36. Note/photo. 8699✉

Let's Share A Laugh—Attractive, slim female, blond/blue, 5'8", 30, MBA; Irish-Catholic, traditional values, athletic, fun-loving; enjoys politics, history. Seeks similar gentleman (28-40) with character and sense of humor. Note/photo. 8798✉☎

Attractive Professional Woman—Seeks same in compassionate, intellectual Jewish man, 40-45, to share skiing the Alps, biking the Rockies, love of horses, dogs and the finer things in life. Photo/note. 8804 ✉

Green-Eyed Girl—Attractive, slim, 31, cultured and athletic (tennis/swimming), multilingual, Ivy, international attorney - seeks active, well-educated and accomplished, commitment-minded Jewish male, 28-38, for serious relationship, family, travel and "moondances". Note/photo. 8830 ✉

Girl-Next-Door Type—Very attractive, shapely, blue-eyed natural blond, 5'4", warm, caring, romantic...seeks good-looking man, 48-58, 5'9" plus, to share love, laughs, life. Photo, please. 8748 ✉ ☎

Attractive, Affectionate, Adventurous—Petite female, principal, 55, Jewish, who believes that a life filled with music, art, travel and loving kindness is meant to be shared with a beloved. Awaiting your call/note/photo. 8709 ✉ ☎

It's A New Year—And you're still looking for romance? I'm a 40-year-old Jewish man who enjoys movies, sports and dining out - looking for a Jewish woman, mid 30s-mid 40s, with similar interests. NYC/Nassau preferred. Nonsmokers. 8780 ✉ ☎

Petite, Slim Brunette—Very youthful, health-oriented 50-year-old, nonsmoking Nassau County physician, would welcome creative, dynamic, successful, 40-60-year-old Prince Charming for chemistry and friendship. Note/photo. 8725 ✉ ☎

Movie Star Looks—Beautiful, sensuous, warm, loving woman with upbeat personality, a true winner, seeks very successful man, 50-65, who's ready for a loving, committed relationship. Please send note and photo. 8805 ✉

Accomplished, Classy Blond Designer—(A la Goldie), rare caliber of beauty, possessing sophistication, worldliness... balanced with fun-loving originality and passion, European. Seeks equal, 45-55. You: refined, fit, handsome, a bit irreverent, will appreciate my intelligence, love my legs. We may have met at the Louvre, Barneys or Aspen, but this will do. Clever note/photo. 8713 ✉ ☎

You Can Only Go So Far Alone!—Very handsome, successful Italian guy, 37, degreed, works out, caring, home on beach. Dreams of petite, soft-spirited lady, 25-35, *with her own career, traditional* values. Find me. 8773 ✉

Gay White Male—33, professional, conservative, kind, caring and very cute. Not into the scene. Likes running, biking, Yankees. In search of my soul mate. Seeks nice, attractive, conservative professional guy, 30-39. No smoking/drinking/drugs. Note/photo. 8790 ✉

This Lady Is Not For The Asking—Except by a considerate, erudite man, 66 plus. She is svelte, attractive, professional, widow, 60s, financially secure, NYC/Berskshires. 8828 ✉

Beautiful, Slim, Tall—Fun-loving, deep-thinking woman, 39 (with two teens), is looking for romance and passion this fall and forever...with a successful, sophisticated, tall, brilliant gentleman who knows how to treat a lady and is looking for a relationship. Note/photo, please. 8684 ✉

Young And Successful—32, 6'1", athletic, handsome, looking to have a relationship with someone who likes variety in their life, fine food, theater, movies, the city and travel. Seeking a woman who is beautiful, a size 6 or less, athletic, outgoing, passionate personality, in her 20s. Photo. 8788 ✉ ☎

Beauty And Brains—Warm, witty, professional NYC woman. Eclectic interests: intellectual, cultural, sports. Seek similar in Jewish man, 46-56. 8686 ✉ ☎

Handsome, Successful, Honest—Outgoing, bright, athletic Jewish professional, 39, seeks a sweet, sexy, fun-loving female for life (cup of java first?). Photo. 8801✉

Charismatic, Sincere, Very Handsome—Professional male, 36, 6', blond, blue eyes, educated, *romantic, financially* secure, sense of humor. Interests: travel, dining, tennis, music, friends/family. Seeking attractive, trim female with similar chemistry. Note/photo/phone. 8689✉☎

Beautiful Hi-Tech—Jewish businesswoman seeks successful, spiritual man (40-49) with strong Jewish identity, for friendship/partnership forever. 8837 ✉

Gay Man—40, brown hair, 6', 165, runner's build. Full-time father and full-time career, but still have time for a stable, gentle, kind, confident, energetic and *employed partner who has long ago tired* of "the scene". Yes, I do have that PTA meeting, but how about a foliage drive afterwards? Upper Westchester/west Connecticut a plus, but not necessary. 8776 ✉

The Best Of Both Worlds—Growing up in Europe, mom was sent to cooking school before marriage. She passed on her love of eating and entertaining. In NY, a PhD helped to make me a successful professional. Lately, I have been taking dance lessons and yearning for a partner. Where is the worldly man (to 68 years old) who would like to dance *through life with this slim, petite and* pretty blond? Photo, please. 8806 ✉

I've Got It All—Except one good man to share it with. Very attractive, athletic, witty, bright, successful NYC Jewish female, 37, 5'7" - loves cycling, swimming, traveling, music, fine dining, family. Seeks Jewish male, mid 30-40s, with similar qualities/interests, to share a caring, committed, lasting relationship. Note/phone/recent photo. 8719 ✉

Gorgeous Professional Woman—Independent... Will put you on pedestal. You are *professional man*, 30-45, with sense of humor. Note/photo. 8794 ✉ ☎

Candice Bergen Looks—Martha Stewart style. Successful, independent businesswoman seeks a witty, independent man over 5'9", 35-45, with Tom Hanks charm and Jimmy Stewart character - who is looking for a happy ending as the credits roll. Note/photo. 8783 ✉

Warm, Wonderful, Very Pretty—Slender blond professional/investor who enjoys tennis, travel, fine dining and all life's joys...seeks successful male counterpart, 40-53, for all the magic two people can create. Photo/phone. 8747 ✉ ☎

Happy, Joyful, Humorous, Creative—That is me. Seeking same in male, 55-70. Let us share the abundance of our lives. Note and photo, please. 8707 ✉ ☎

Missing One Thing—I am a 32-year-old (6'1", 190 lbs), attractive, athletic, successful man. I enjoy music, working out, going out on the town and quiet evenings at home. Seeking an attractive, down-to-earth, fit woman to share all of life's ups and downs. 8761 ✉

A Voluptuous, Buxom, Full-Figured—Woman wanted for successful, handsome, caring middle-aged businessman who walks with crutches, for romantic times. Recent photo and phone, please. 8744 ✉

Sleek, Spunky, Model-ish—Professional *lady, endearing, fun/ny, seeks handsome,* evolved Christian professional, over 5'9", 36-49, for love connection. 8710 ✉ ☎

Youthful, Energetic—Attractive, mid-50s Jewish professional female seeks a special, upbeat man, 55-65, who is looking for a lasting relationship. Photo. 8751 ✉

High-Profile Woman—Beautiful, athletic, caring, 50 (physically 35), seeks athletic, attractive, successful man, 40-48, who desires a relationship of love, laughter, soul. Written reply please. 8736✉

Cute And Cheerful—*Jewish woman,* attractive, energetic, with great sense of humor, looking to meet a handsome, successful Jewish man (35-45) for romance. Note/phone/photo, please. 8816 ✉

Partners For Life—Amiable, down-to-earth Jewish professional, 44, 6'3", looking for his special female counterpart to share and enjoy music, travel, fitness-related activities...and a relationship with a future. Photo appreciated. 8720 ✉

Cute, Dynamic Brunette—With captivating smile, Jewish, athletic (figure skating and tennis), very *successful* - seeks *tall*, trim, educated, monogamous, optimistic male, 30s-40s, to explore friendship and romance. Recent photo required. 8702 ✉

Successful Theater Producer—And restaurateur - athletic, handsome Jewish male, 6', 33, diverse interests, seeks intelligent, attractive woman. Photo. 8789 ✉

Intelligent, Spirited, Fetching Woman—Ivy-educated, creatively accomplished, 40, interested in people, books, exploring new worlds...and in sharing travel and home life with a very bright, funny, kind and passionate man. Note/photo. 8821 ✉ ☎

Curious Explorer—Male editor, 33, creative, warm, open-minded, down-to-earth and funny, seeks a bright, adventurous woman, 25-35. Enjoy: museums, hiking, gardens, Thai food, NPR, cooking and children's books (adult, too). Let's do the '98 MS bike tour together. 8769 ✉

Really Nice Gentleman—Looking for really nice girl. Be bright, over 5'4", pretty, slender, under 35, preferably (212), (914) or (203). I'm charming, 6', slim, successful, handsome, cosmopolitan. Unless you write (with photo/phone), we may never meet. 8750 ✉

Single White Male—42, seeks kind, fun, romantic, full-figured single female who enjoys good conversation, restaurants and movies. 8738 ✉ ☎

Spent Another Autumnal Equinox—Alone? Join me... Cozy New England inns to Blockbuster nights in town (you can hold remote). Romantic, attractive 40s guy, seeking early (30s-40s) gal for long-term stargazing. Druids welcome. 8706 ✉

Gay NYC Professional Woman—Seeks romance and commitment with late-40s (or so), nonsmoker, feminine, educated woman who has integrity, emotional health, optimism and down-to-earth humor! Send note, please. 8787 ✉

Very Attractive, Petite, Successful—North Shore LI woman, early 40s, dark hair, blues, nonsmoker - loves tennis, fine dining, theater, traveling... "Has it all" minus one honest Jewish professional, nonsmoker, 40-50s, financially/emotionally secure, looking to share the future. Note/photo, please. 8823 ✉

I Know You!—You are bookish yet expressive. You are independent yet involved. You want to share what you know. Yo tambien, amigo mio. You are a confident man in his 40s or 50s, with a love for life. I am a woman who finds that attractive. Okay, okay, more about me. I am an accomplished, 42-year-old NYC advertising executive who delights in the arts. No dejes para manana... Note and photo, please. 8708 ✉

Very Pretty Redhead, Baby Boomer—Long, curly hair, freckles, an intellectual who smiles easily - seeks gentle intellectual for magic. 8753 ✉

Russian-Born—Good-looking Christian professional, 35 - enjoys sports, theater, good conversation. Seeks caring, intelligent male. Note/photo. 8812 ✉

Outdoorsy—Single Jewish male, nonreligious, 45, 6'2", 205 lbs, attractive, nonsmoker, have an excellent sense of humor, health-care professional. Enjoy working out, hiking, cycling, scuba, movies, all racquet sports, travel, kids, animals, etc. Interested in a committed relationship with a late 20s-early 40s, athletic lady. Note and photo please. 8764 ✉

Successful Businessman—White, 45, tired of the singles scene, wants commitment, marriage, children. Seeks same in slender woman, 30-39. Enjoys suburbs, travel, movies, museums, dancing. Photo/phone. 8749 ✉

Warm, Smart, Pretty Woman—Enjoys city/country, travel, the arts, laughter. Seeks man, 47-57. We're both attractive, fit, Jewish, fun(ny), well-traveled, divorced/widowed, well-educated, with grown kids and lots of leisure time. Nonsmoker. NJ/NY. Photo/note. 8683 ✉ ☎

Latin Man—Originally from Argentina, 43, 6', handsome, financially secure. Looking for sweet Latin girl, 25-35. Escribeme. Phone/photo. 8690 ✉

Successful Jewish Businessman—41, 6'1", truly handsome, romantic, athletic, (ski, swim, tennis), genuine and communicative - enjoys drives to New England, cooking, cultural events and hopefully you! Seeking a stylish and secure, marriage-minded woman of equal integrity, nonpretension and depth, who believes in true love and values commitment. You just might be pleasantly surprised! (516)/(914) okay. Photo/phone. 8775 ✉

Looking To Enjoy Life And Laughter—With a warm, playful, fun-loving, smart, successful, funny, handsome Jewish professional male. Very attractive Jewish professional, 29, who is sincere, down-to-earth, caring and family-oriented - loves tennis, Seinfeld, movies, animals, Knicks and just having fun. Send note/photo if you are that special guy who knows a great girl when he sees one. 8772 ✉

Lipstick Lesbian—Who still believes that there's a sparkling smile and fresh perspective among a sea of stereotypes... wants to link up with another Manhattanite for theater, movies, art events and tasty food evenings. Nonsmoker. 8691 ✉

Elegant Japanese Beauty—37, 5'1", Ivy-educated, sincere. Love Chopin, ballet, tennis and good conversation. Seeking fit, honest, educated and financially secure male, age 34-44. Note/photo. 8516 ✉

Farm Boy/Sophisticate—Westport man, 6'3", 46, secure, trim, creative, youthful, grey beard, desires (212) female counterpart, 35-45, comfortable with stilettos, Soho, martinis, museums, warmth, wit. Must love art. 8824 ✉ ☎

True Love—Charming Scandinavian girl, 28, 5'6", 115, green/blond, real estate professional, elegant, sincere, loving, faithful, traditional, family-oriented. Desires intelligent man to share the pleasures of life and romantic committed relationship. Age unimportant. 8799 ✉ ☎

Elegant Redhead—(Midwestern roots!) lady (40s) seeks gent (40s) who can share love of theater and music (my career), staying fit, hiking, nature and family. Hello partner!(?) Photo please. 8836 ✉ ☎

SEXY NEW BOOKS!

HOW TO MARRY A BEAUTIFUL WOMAN

96 pages by Mark McBride
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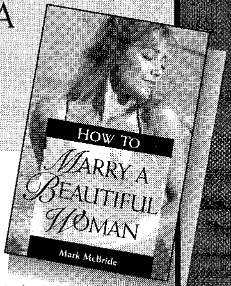
MONEY BACK GUARANTEE



Breathtaking Brunette—Extremely attractive, bright, fit, fun Jewish female, 32, seeks an outstanding male, 30-38, who is sincere, romantic and ready to capture her heart. Note/photo. 8829 ✉ ☎

Marriage-Maker—Looking to make match for great friend. He's 6' tall, dark curly hair, thin, attorney/writer, eccentric, handsome, never married, with a heart of gold. Catch for a sweet-hearted Jewish girl who is pretty, smart and down-to-earth. Menschettes, 25-35, be alert! Send letter/photo/phone for a sweet New Year treat. 8758 ✉ ☎

One-Of-A-Kind—Jewish female, 26, looking for special Jewish guy, 27-34, who does not normally answer ads. You are good-looking, professional, athletic, outgoing and have high standards. I am (honestly) very pretty, blond, slim, sophisticated, intelligent, with a heart of gold. Note/photo please. 8726 ✉

Beautiful Blond—Fun, shapely, 5'8", professional, LI Jewish woman, 44, seeks fit sweetheart, 43-53. Single dad a plus. Note/photo helpful. 8826 ✉ ☎

Nubian Gourmet—Attractive, slim, 30, 5'10", female professional seeks playmate, provocateur and cook mate. Let's enjoy the city and create all sorts of epicurean delights. 8732 ✉ ☎

Pretty Lady Wanted—Good-looking, successful businessman from LI, 49, seeks very pretty, slim, intelligent woman, 32-42, for good times and possible long-term relationship. Note/photo a must. 8696 ✉ ☎

Why Buy A Big Ad?—I could spend my money on you. I'm fifty, facile-minded, funny, fit, and a financially secure fly-rodder. A genuine explorer, I buy my gear at Orvis. I'm the sort of man who loves his kids, rescues animals, collects orchards, gives up his seat to the elderly and is absurdly generous. A college professor who loves his work, I'm tall, handsome, and athletic enough to still play ball. I enjoy museums, beaches, book stores...and so does the woman I seek. Note/photo - no compromises! 8721 ✉

Warm And Sincere—Attractive, successful Jewish businessman, 40s, affectionate, easygoing, intuitive, open-minded, unpretentious - yearns for exotic Asian or Latina beauty for lasting relationship. Enjoys tennis, travel, long walks and quiet moments. Photo a must. 8820 ✉

Very Lonely—Because I'm missing you to share my unlimited potential. This very handsome, athletic, very wealthy executive seeks slim, pretty female, mid 20s-early 30s, for any relationship that fits your personality, because I'm ready for any challenge to find love, happiness, friendship or anything else that is going to cure the pain of loneliness. 8697 ✉

Wife Wanted—Very successful Texas businessman, 38, 6', 210 lbs. Enjoys walking, racquetball, tennis and music. Looking for a very pretty, very nice Lebanese woman for romance, friendship and family. Note/photo. 8724 ✉ ☎

PARTY

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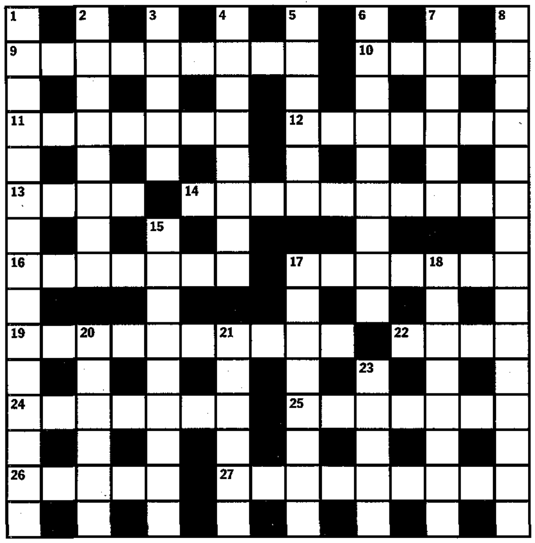
Tickets will be mailed to you and a list will be at the door.

The 'Guardian' Crossword

ACROSS

9 Bemused, lost again in thoughts of the old days. (9)
10 Search thoroughly and flush out. (5)
11 Designed shoe for dancers. (7)
12 Nursery-rhyme scholarship. (7)
13 Beat the unbeatable. (4)
14 Pound notes may be what it means! (10)
16 Thoughtful pub holds raffle. (7)
17 Allow no misinterpretation of Belgian French. (7)
19 Where dockers may celebrate a boom? (7,3)
22 Merit award in best artistic category. (4)
24 Notices damaged part. (7)
25 Mr. Kelly has a twitch—it's hereditary. (7)
26 Duck into a department store. (5)
27 Medical treatment in battle. (9)



DOWN

1 The way optimists look is rather clever. (2,3,6,4)
2 Married in the old-fashioned way. (8)
3 Bags of patients. (5)
4 It is used for shelling before soldiers go in. (3,5)
5 Good opening with scope for clever move on board. (6)
6 Consequently how the product is expressed. (2,1,6)
7 In this way a West African country becomes East African. (6)
8 Arousing huge cry, dog ran in sporting contests. (9,6)
15 Ordered cessation of people paddling. (9)
17 He disputes one has earned a first-class maths degree. (8)
18 Barely beat the opposition. (8)
20 Kitchener's formula for success? (6)
21 Fire at it and you'll probably miss. (6)
23 Marquetry that's fashionable but having an unprofessional finish. (5)

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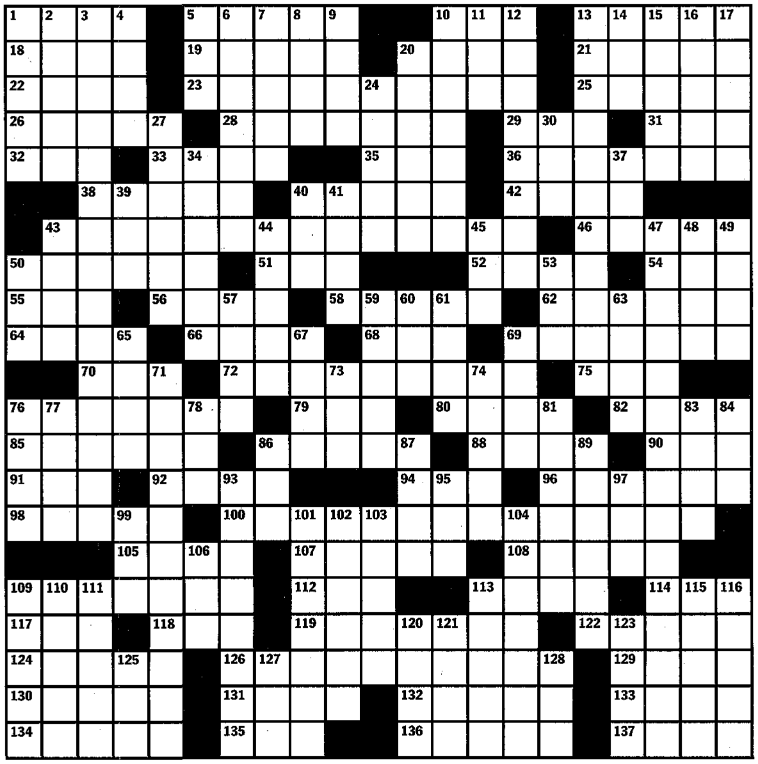
'Isn't It Rich?': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

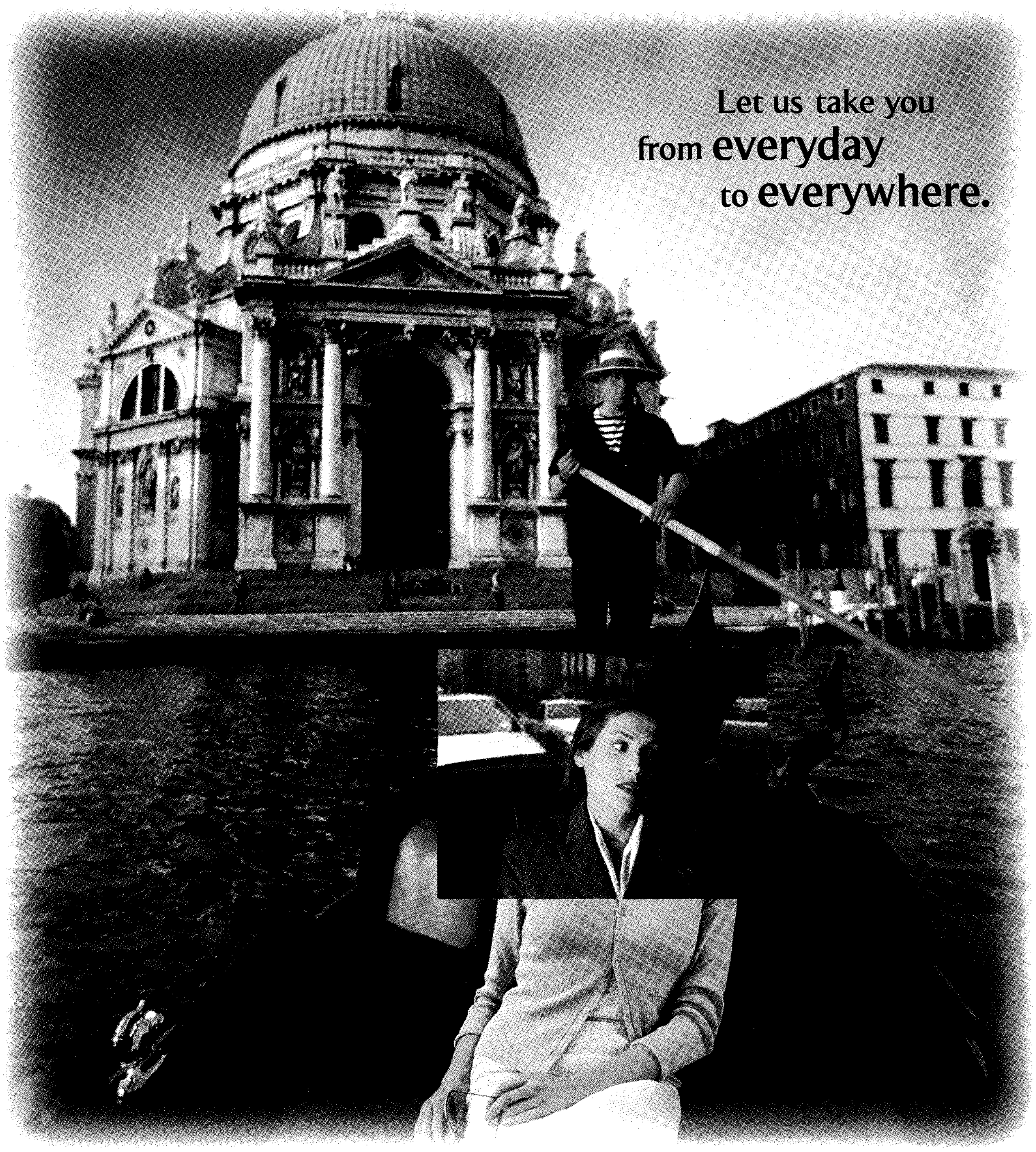
1 Pear variety
5 Zeniths
10 Korean G.I.
13 Boorish
18 Memorable Bombeck
19 "Is —— fact?"
20 Dover fish
21 Nun's garb
22 Uris or Panetta
23 Midwestern RICHARD
25 What to "give me," in a song
26 Tribal emblem
28 Hybrid citrus fruit
29 Pianist at RICK's bar
31 Stat. for RICHIE Ashburn
32 Silencing utterance
33 Chooses
35 Marsh underfooting
36 Citizen of Lhasa
38 Netman John Mc——
40 A pig in —— (blind purchase)
42 Portent
43 White House RICHARD
46 Sublease
50 One of the Keatons
51 Scandinavian rug
52 Transaction
54 Employ
55 Globe
56 "Damn Yankees" girl
58 Affright
62 Carped at
64 Nil
66 Creates lacework
68 Perjure oneself
69 Part of ASPCA
70 —— roll (winning)
72 Mexican RICHARD
75 Not wide: abbr.
76 Misbehaved
79 Hockey All-Star
80 Victim of fratricide
82 "Thin Man" wife
85 Islands off Florida
86 Open-eyed
88 Wonderstruck
90 Roulette color
91 "Chances ——," Mathis hit
92 "Antony and Cleopatra" maid
94 Service-station sale
96 Overcharged
98 Less furnished
100 RICHARD ——
105 Engrossed
107 Beethoven's "—— Solemnis"
108 Hard to climb
109 Baked-goods company
112 Make —— double
113 Goblet feature
114 "—— Green Was My Valley" (RICHARD Llewellyn book)
117 Took in mouthfuls
118 Embargo
119 Apprentice
122 RICCARDO Muti's homeland
124 DICK of the comics
126 DICKS
129 RICHARD Wagner's earth goddess
130 OPEC ship
131 Very, in Versailles
132 —— de cacao
133 Miner's walkway
134 Dubbed
135 Fort near Monterey
136 RICHARD III's need
137 Opposite of dele

DOWN

1 Alternatives to suspenders
2 Sandwich cookies
3 Humorous RICHARD
4 Walking aid
5 Bank convenience, for short
6 Conversed informally
7 Yucatan Indians
8 School on the Thames
9 Puppeteer Tony
10 Revolving desk file
11 Grand —— Opry
12 Pennsylvania's state nickname
13 Actor RICHARD
14 "Go, team!"
15 Cancel, at Canaveral
16 "The Lion King" hero
17 Rathskeller mug
20 Greyhound's kin
24 Exorcist's quarry
27 Tidbit
30 Draw a bead on
34 Christie sleuth
37 Directional abbr.
39 Circus safety measure
40 No matter which
41 School-org. chapters
43 Unadulterated
44 Muse of poetry
45 RICHARD Lovelace verse form
47 Capitol Hill RICHARD
48 German donkey
49 Williams and Danson
50 Dickens's pen name
53 Gloucester's cape
57 Aladdin's possession
59 TV DICK
60 Be laid up
61 Singer McEntire
63 FBI guy
65 First-floor apartment number
67 TV reception woe
69 From scratch
71 Naval RICHARD
73 Singalong syllable
74 Put to shame
76 Quatrain rhyme scheme
77 Irene of "Fame"
78 Former Mideast initials
81 Envoy
83 Bulrush, for one
84 Append
86 Fire remnant
87 Psyche components
89 RICHARD Rodgers song
93 Take care of
95 Before a B
97 Salt Lake City player
99 Paleozoic, e.g.
101 Exhaled
102 Petrol units
103 Mizrahi of fashion
104 Holds in high regard
106 Kind of jacket
109 Squelched
110 Heart chambers
111 Kingdom
113 Break off
115 Tune from yesteryear
116 Lawman Earp
120 The seven-year problem
121 Robert De ——
123 Pekoe, oolong, etc.
125 So-so grade
127 Muff it
128 Spectate



Solutions to last week's puzzles appear on page 115.



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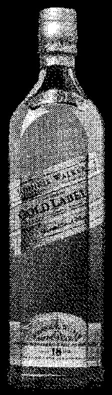
Choose your ice carefully.



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